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# Dance and Dancers

MAY 1961

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## Personality of the Month

### JOHN GILPIN

"WILL you, won't you, will you, won't you, won't you join the dance?" After months of indecision, enlivened by rumour, counter-rumour and rumours of counter-rumours, John Gilpin finally made his first appearance with the Royal Ballet on April 19, dancing the Blue Boy in *Les Patineurs*. He is scheduled to make further guest appearances with the company until it goes to Russia, and after that his future still remains a mystery. Some say he is joining the company, some say he isn't. Some say he will be appearing with the smaller company on its next provincial tour, perhaps dancing in Ashton's *Les Deux Pigeons* and the standard classical repertory. Some say he will go back to Festival Ballet. Some say — but why not make up your own guesses?

Now just 31-years-old, Gilpin has been a ballet star for about half of his life. After training at the Cone-Ripman School and starting his career as a child actor, he joined the Ballet Rambert in 1945, and stayed with the company for three years. Then he danced with Roland Petit's Ballets de Paris and the De Cuevas Company, before joining the then newly-formed Festival Ballet at the end of 1950, soon becoming their indisputable star. Last year he left Festival Ballet to work as a free-lance, and that is just about the story up to now.

The other day someone said: "There is Gilpin standing at the crossroads doing his inevitable *pirouette a la séconde*," and certainly his career is in a fascinating state of flux. He has all the potentiality and many of the attributes of a genuinely great dancer, yet so far he has never quite realised himself. His technique has always been dazzling (and recently has caused a few intriguingly raised eyebrows in the Royal Ballet classrooms), while his musicality is exceptional. More important still, he has an individual *style* of dancing, which is one of the sure characteristics of your rare great dancer. His partnering, more especially his lifting, is somewhat suspect, while in the past his acting has lacked identification with the rôle. If he joins the Royal Ballet, he will have more competition that he has ever known, and he should also have more opportunities to find himself at the top. Now approaching the height of his powers, these two factors might spur him on to become one of the few significant dancers of the next decade.

MAY 1961 12th YEAR OF PUBLICATION Vol. 12 No. 5

# Dance and Dancers

*Editor:* PETER WILLIAMS *Associate Editor:* CLIVE BARNES
*Assistant Editor:* E. C. Mason.
WORLD'S LARGEST SALE IN THE FIELD

## The Great Awakener

WHEN Perrault dreamed up *La Belle au Bois Dormant* not even his fertile imagination could have foreseen what the effect of the kiss which awakened the Princess after a hundred year's sleep would have on the whole history of ballet. The first choreographic realisation of his story in St. Petersburg, in 1890, was also one of the first great works in which there was an artistic collaboration between all the creative elements which go to shape ballet. Thirty-one years later Diaghilev brought about the marriage of the original choreographer and composer, Petipa and Tchaikovsky with a new designer Bakst and all the famous Russian dancers of that time, a marriage which took place in London. The geographical position of those magnificent 1921 nuptials had an effect on the whole course of ballet in the West. Financial disaster it may have ended in at the time, but just how potent that awakening kiss really was can only be seen now, exactly forty years later.

For instance, it profoundly affected all those who were later to become architects of British ballet. Without the Sadler's Wells Ballet's production fifteen years ago, it is extremely doubtful whether the company would have earned the permanent latch-key to its palatial London home in Covent Garden. Once installed, it was again *The Sleeping Beauty* which earned the later-to-become Royal Ballet its international passport, because it was that work which established Margot Fonteyn and the company she heads on the other side of the Atlantic, and once having conquered New York then all other frontiers had the "welcome" sign hanging out. Even more recently it has been the Marquis De Cuevas' Ballet's production of the same work that brought back the great classics to France, the country where classical ballet was invented and where it has lain dormant for many years.

But this year, 1961, is one of the most historic years in the life of *The Sleeping Beauty*. This year, forty years after the Diaghilev production in London, and seventy-one years after the first Russian production, the Royal Ballet takes the great classic home to the place of its birth. What is more, that birthplace, Leningrad (St. Petersburg), is sending Britain in exchange its present production of the same ballet. Whatever the outcome of this exchange, the Russians will be able to see how their traditions have been preserved and adapted in the West and the British will be able to get some idea how the traditions on which they have been brought up, although on alien soil, have been preserved on home ground. The next time *The Sleeping Beauty* is engaged in a mission of such international importance it will probably be interplanetary. Perrault must be wondering if his name is not really Jules Verne.

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May 31
Nerina, Blair

May 13, June 3
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June 2
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# *The Sleeping Beauty* *(Part One)*

**BALLET PERSPECTIVES : 23**

## By CLIVE BARNES

**Alexandre Benois, writing of** La Belle au Bois Dormant, **makes a remarkable, but justifiable, claim for the work: "It can be said with confidence that, had this production not proved to be such an outstanding success the whole history of ballet in general — not only that of the Russian ballet, would have been totally different."**

THE story of *The Sleeping Beauty* is part of childhood's memory. There can be no one in Western civilisation unaware of Perrault's fairy-tale of the Princess who is put under a spell by a witch to sleep until her slumbers are awakened by Prince Charming. It is a myth revered by generations long before Perrault, containing within its allegory a fundamental truth, the validity of which can be laid bare by modern psychology. Freed from its magic, the sudden awakening of a woman to love stands as a part of common knowledge and experience; from this the fairy-tale derives its strong appeal to young and old. Wagner recognised this when he incorporated a variant of the myth into *Der Ring des Nibelungen.*

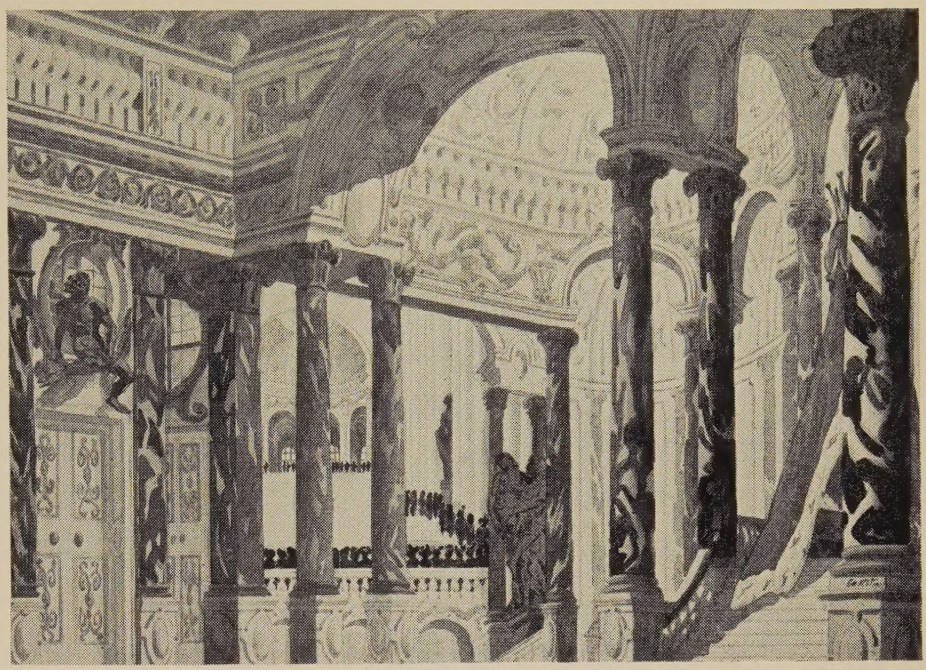
Probably the first ballet to be based on Charles Perrault's fairy-tale had a scenario by that indefatigable playwright Augustin Eugène Scribe, and was first performed on April 27, 1829. The choreography was by Jean Aumer, to music by Louis Hérold, and scenery and costumes by the great Cicéri. Scribe's scenario was only superficially based on Perrault; the protagonist is a Princess Iseult who suffers many more romantic complications than were ever dreamt of in a hundred years by the young Aurora. A full account of this production has been provided by Ivor Guest in the April 1952 issue of the magazine *Ballet.*

However it was the Petipa/Tchaikovsky version of *The Sleeping Beauty* that has become known to millions, and this owed its original production in St. Petersburg to Ivan Alexandrovitch Vsevolojsky, who was appointed Director of the Imperial Theatres in 1881, a position he held for eighteen years. Vsevolojsky appears to have been a man of far more culture and sensibility than those he had succeeded in the post, who had allowed ballet in Russia to degenerate into a polite but anaemic entertainment. One of Vsevolojsky's most creditable achievements was the dismissal of Minkus from his more or less permanent post as composer for the ballets given at the Imperial Theatres. Minkus, although a possibly over-maligned composer, was certainly incapable of providing a score of the beauty and magnificence that belong to the theatre music of Tchaikovsky.

Vsevolojsky himself prepared the draft scenario for the new ballet, and later personally supervised the entire production, as well as designing the costumes. From the very first Vsevolojsky had been a champion of Tchaikovsky's music, and he did much to help the composer, not only in the staging of his works, but also (in 1888) he was partly instrumental in obtaining a small state pension for Tchaikovsky, which did much to ease the composer's financial worries.

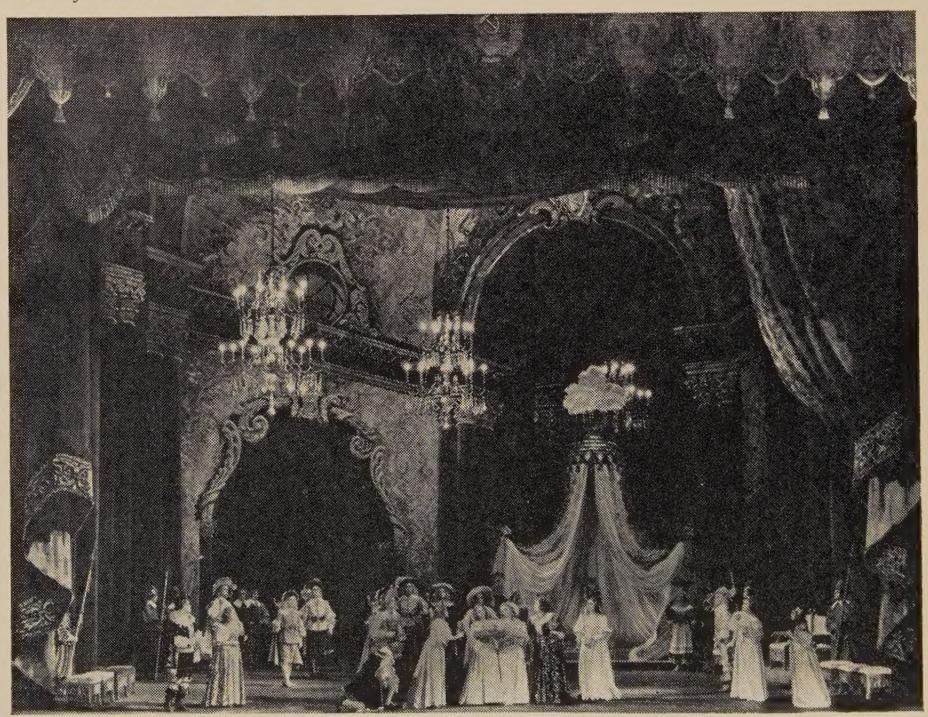
Vsevolojsky first approached Tchaikovsky about the possibility of commissioning a ballet as early as November, 1886. In an article "The Birth of *The Sleeping Beauty*" *(Dance and Dancers,* March 1957), David Hunt writes: 'Vsevolojsky first tried in 1886 to persuade Tchaikovsky to write a ballet, based on the story of the water-sprite Ondine. Tchaikovsky was not particularly interested, having already written — and burned — an opera on the same subject many years previously, after deciding that the plot and characters were "childish nonsense" — though he later made use of the music for one of the love duets for the second-act *pas de deux* in *Swan Lake.*

'Two years passed, and on May 13, 1888, Vsevolojsky again wrote to Tchaikovsky: "It wouldn't be a bad idea, by the way, for you to write a ballet. I have been thinking of writing a libretto on Perrault's *La Belle au Bois Dormant.* I would like the scenery to be in the style of Louis XIV and in this setting one could stage a musical fantasy



*THE PROLOGUE: Design by Léon Bakst for the christening scene in* The Sleeping Beauty *for Diaghilev in 1921.*

*THE PROLOGUE: The same scene as now given by the Kirov Ballet and which will shortly be seen in London.*



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*CARABOSSE: Left, the costume design by Vsevolojsky, for the first production of* The Sleeping Beauty *in St. Petersburg. Note the mask.*
*Right, Bakst's design for Carabosse in Diaghilev's 1921 production. The mask is replaced by elaborate character make-up.*

and compose melodies in the style of Lully, Bach, Rameau, etc. . . . In the last act we must have a quadrille of all the fairy-tales of Perrault — Puss in Boots, Little Tom Thumb, Cinderella, Bluebeard, and so on."

'Tchaikovsky eventually replied: "I have just been through the scenario of *The Sleeping Beauty,* which I have at last received, and I should like to tell you straight away how charmed and enthusiastic I am. The idea appeals to me and I wish nothing better than to write the music for it."

'At the end of August, 1888, we find Tchaikovsky writing to his brother Modest, to say that Vsevolojsky had just sent him the libretto of a ballet to be called *The Sleeping Beauty,* and commenting that: "It is excellent." '

At this time Tchaikovsky was busy preparing, among other things, the first performance of his Fifth Symphony. By December of that year he had played it twice in St. Petersburg and once in Prague and come to the conclusion, as he put it in a letter to his patron, Nadezhda von Meck: "It is not successful. It contains something repellent, an excess of colour and insincerity, something laboured that audiences recognise instinctively."

As Herbert Weinstock suggests in his biography: "Finding refuge from an access of pessimism in a fury of work, Piotr Ilyich took up Vsevolojsky's libretto for *Sleeping Beauty* and the outline of needed music supplied by Petipa." Marius Petipa was the first ballet master and principal choreographer in St. Petersburg, and the choreography for the new ballet was naturally entrusted to him. Petipa (who requested music from his composers in lengths and textures such as a tailor would order materials from his clothmaker) produced detailed notes of the ballet's action, asking so many bars of this music and so many bars of that. (The full text of these notes were published in *The Dancing Times* in December, 1942, to March, 1943).

Tchaikovsky worked so hard on the score that by January 29 he had completed the first four scenes, and two days later he took them to St. Petersburg, where excerpts were rehearsed and the composer was able to confer with Vsevolojsky and Petipa about the progress of the ballet. By April 26, 1889, Tchaikovsky was writing to Petipa, in a letter quoted by the ballet master in his *Memoirs* (ed. by Lillian Moore): "I have almost completed the sketches for the fifth scene of the ballet *The Sleeping Beauty*. Everything will be finished not later than June first. But it would be interesting to know if what I read in one newspaper is true. It announced that the production of our ballet has been postponed until the season of 1890/91. . . . The thing is, that if this news is correct, then I would not have to hurry so much with the orchestration of the ballet, having a whole year, or even more, for its arrangements. . . . About May 25th, I expect to come to St. Petersburg for two days, and if I find you still there, I will have the pleasure of seeing you."

In fact Tchaikovsky went to St. Petersburg on May 27, and here he found Petipa at work on the ballet rehearsing the Waltz in the first act. In Olga Racster's *Memoirs of Cavalier Enrico Cecchetti,* there is a very amusing account of this meeting, telling how Cecchetti had a wager with Petipa, that his choreography for the Waltz was unmusical, and appointing Tchaikovsky as arbiter. Poor Tchaikovsky, torn between offending either his choreographer or principal dancer, at first tried to compromise, but relentlessly worn down by Cecchetti's persistence, he eventually gave way and awarded the dancer the decision, so Petipa losing the bet had to buy dinner for the whole company. At least that is Cecchetti's version of the incident!

Arbitrations apart, Tchaikovsky was soon disillusioned by Petipa regarding any possibility of the ballet's postponement, and the composer retired to his country home to finish the music. Weinstock says: "As part of this task he read the score of Adolphe Adam's *Giselle* 'diligently'." This must have had the required effect, for early in June he finished the score, just six days after the date he promised Petipa. On this first draft, according to Weinstock, Tchaikovsky wrote: "Finished draft June 7, 1889, 8 o'clock in the evening. Thank God! All together, I worked ten days in October, three weeks in January, and now another week; all together some forty days." He then had to work on the orchestration, which he did, in his own words, "like a madman". He completed the orchestration on August 28, feeling that "a whole mountain has fallen off my shoulders".

Now it was up to Vsevolojsky and Petipa. Rehearsals seem to have gone smoothly, although the always ebullient Cecchetti proved difficult if not tiresome. Petipa wanted Cecchetti to dance the mime rôle of the wicked fairy Carabosse, but Cecchetti, who was then a mere stripling of forty, had been engaged by the Imperial Theatres as *premier danseur,* and dance he would. He therefore insisted on having the virtuoso rôle of the Blue Bird in the last act, but Petipa said he must still perform Carabosse. Vsevolojsky was called in and decided that Cecchetti could appear in both parts, and thus originated Cecchetti's famous "double".

The power of Cecchetti in the Imperial Theatres at that time seems to have been considerable, and it may have been on his insistence that a late change was made in the Blue Bird *pas de deux*. In the original scenario (and even to this day printed in the score) the Bluebird *pas de deux* was intended as a *pas de quatre* for the Bluebird, Princess Florine, Cinderella and Prince Fortuné. But whether or not this change was dictated by Cecchetti, certainly the Italian got his own way in another direction. The costume design for Carabosse (reproduced in *Marius Petipa* by Yuri Slonimsky, translated by Anatole Chujoy) clearly shows that Vsevolojsky intended the wicked fairy to wear a mask, in accordance with the then established tradition for character mime rôles at the Maryinsky. According to his *Memoirs,* Cecchetti would have none of this and bluntly refused to wear the mask, and so turned a very significant page of ballet history. Perhaps (for who can tell?) it was Vsevolojsky getting his own back, that when Cecchetti was

*ACT ONE: Léon Bakst's design for the first act of the Diaghilev 1921 production of* The Sleeping Beauty.

presented with his Bluebird costume, he found to his alarm that his arms were tied round his back as wings. Nothing daunted, Cecchetti cut slits in them, and the Bluebird flew. Or did he? Perhaps, after all, Petipa had the last laugh, for he cast as Princess Florine, Varvara Nikitina, a lady of statuesque, even ample charms, who must have made an odd partner for the bouncy, little Italian. As the good-natured Cecchetti says in his *Memoirs*: "Petipa always had a strange sense of humour."

The ballet's first performance was on January 14, 1890, at a public dress rehearsal attended by the Tsar and the Court, with the actual première being on the following day, January 15. The original cast included Carlotta Brianza (Aurora), Pavel Gerdt (the Prince), Marie Mariusovna Petipa (the Lilac Fairy), Enrico Cecchetti (Carabosse and the Bluebird), and Varvara Nikitina (the Enchanted Princess). The reception of the new work both by Court and critics was cool, and in his book *Diaghileff,* Arnold Haskell has quoted press notices of the original production: "This is not a ballet at all, but a fairy-tale, a whole *divertissement,*" and of Tchaikovsky's music, "It is for the concert hall, serious and heavy."

However, the ballet immediately established itself as a permanent part of the repertory (it occupied 21 of the 45 ballet performances of the 1890/91 Maryinsky season), and it has been frequently revived by Soviet ballet masters. One of the earliest of these revivals had décor by Constantine Korovine, and in 1926 it was given with decor by Isaac Rabinovitch. In 1934 the ballet master Asaf Messerer revived the choreography with new décor by Rabinovitch, at the Bolshoi Theatre, Moscow. When in 1954 the Leningrad dancers, Alla Shelest and Constantin Shatilov, danced excerpts from *The Sleeping Beauty* in London, the choreographic resemblance between these snippets and the Royal Ballet's production was remarkable. However, when two years later Nina Chistova danced the "Rose Adagio" from the Moscow production, during the Bolshoi Ballet's programme of *divertissements* at the Davis Theatre, Croydon, it became apparent that Messerer had departed markedly from the Petipa original, in giving the dance more human interest, something in the manner of his *Swan Lake* reproduction.

Yet not only has the ballet become universally loved throughout Russia, it has also become almost equally popular in the West. The productions that have been seen in Great Britain will be discussed later, but Petipa's version has been produced in countries as far apart as Australia (Miro Zolan's production for the Borovansky Ballet) and Sweden, while in Paris Serge Lifar has presented an abbreviated version, called *Divertissement,* and in Philadelphia Catherine Littlefield gave the work with fresh choreography by herself. This production by the Philadelphia Ballet was first given on February 12, 1937, with Catherine Littlefield as Princess Aurora, Alexis Dolinoff as Prince Desiré and Edward Caton doing the Cecchetti double as Carabosse and the Bluebird. But most American companies, and indeed many European, have contented themselves with the last act of the ballet, occasionally including the Rose Adagio.

This universally popular ballet first became known in the West through the efforts of Diaghilev, and the first presentation in Western Europe of an excerpt from *The Sleeping Beauty* almost certainly took place at the Répétition Générale of the first Diaghilev season in Paris on May 18, 1909. In a *divertissement, Le Festin,* one of the numbers was the Bluebird *pas de deux,* renamed for the occasion *L'Oiseau de Feu,* and danced by Tamara Karsavina and Vaslav Nijinsky. (According to Haskell, Fokine's explanation of this curious *nom de guerre* was that *The Firebird* had been announced by Diaghilev for the Paris season, but the originally commissioned composer, the dilatory Liadov, had failed to produce the score in time, and this was a ruse by Diaghilev to keep a sort of faith with the public.)

On June 28, 1909, the same *pas de deux* (still called *L'Oiseau de Feu*) was given its British première at the London Coliseum during a variety programme, when it was danced by Karsavina and Theodore Kosloff. During the first season of the Diaghilev Ballet in London, at Covent Garden in 1911, *Aurore et le Prince,* presumably the last act *grand adage,* was given with Mathilde Kchesinska and Nijinsky.

The reasons that prompted Diaghilev in 1921 to revive *The Sleeping Beauty* and so give London its first sight of the complete ballet, were doubtless complex. He had just broken company with Massine, and for a time was without a choreographer. The experiment of allowing the stage-designer Larionov, assisted by the dancer Slavinsky, to produce the "choreography" for *Chout* had not proved a success. Diaghilev's only other production since Massine's departure in 1920 had been a Spanish *divertissement, Cuadro Flamenco,* which could not be repeated. Massine's successor, Nijinska, was not engaged until after the decision to mount *The Sleeping Beauty* had been taken.

Another factor was possibly Diaghilev's uncertainty about the post-war artistic climate. The Diaghilev Ballet was a perfect reflection of its audience's tastes and interests, and this production possibly represented a period of marking-time between the romantic exoticism of the pre-

war Diaghilev Ballet and the *avant garde* modernity of the post-war company. Also the revival was probably made desirable by the nostalgic love for the old ballet felt by Diaghilev and his entourage and the possibility, improved by the exodus of dancers from Russia after the revolution, of gathering together a cast capable of doing justice to Petipa's exacting demands. Finally, it marked a return to dancing, after some of the over-laden spectacles which the company had been offering in which dancing took a second seat.

The production, financed by Sir Oswald Stoll, was elaborate and, unfortunately for Stoll and Diaghilev, costly. Diaghilev obtained the services of Nicolai Sergueff, then resident in Paris, to revive the ballet. Sergueff had been for some years before the revolution, *régisseur* at the Maryinsky Theatre, St. Petersburg, and during this time had made detailed notes on much of the repertory of the Imperial Russian Ballet, according to a system of choreographic notation devised by Stepanoff. But Diaghilev was not content to revive the ballet precisely as it was given at the Maryinsky; he wanted to improve the old work and to make it palatable for modern audiences. Beaumont, in *The Diaghilev Ballet in London,* recounts that at one stage consideration was given to having a 20th-century boy and girl to introduce each act with lines written by, it was most horribly suggested, Bernard Shaw. Mercifully nothing came of this idea, which in charity one trusts was not Diaghilev's.

One of Diaghilev's first steps was to gain the interest and collaboration of Stravinsky, thinking no doubt that his name would help appease the *avant garde*'s attitude to what they might think a retrograde step. In his autobiography Stravinsky says: "Knowing my great admiration for the composer . . . Diaghilev asked me to help him to carry out his plan. It was necessary to examine the score of the ballet, which had been obtained with the utmost difficulty, as it was, I believe, the only copy extant in Europe outside Russia. It was not even engraved. Certain parts which had been cut at its first production in St. Petersburg, and which Diaghilev wanted to include, were not in the orchestral score, but were to be found only in the pianoforte arrangement. I undertook to orchestrate them, and, as Diaghilev had himself reversed the order of various numbers, he asked me also to arrange the harmonic and orchestral connections needed."

Diaghilev also engaged Bronislava Nijinska as choreographer, and with her assistance made a number of very important alterations and additions to Petipa's ballet, including an interpolation of certain

*ACT ONE: The moment after Aurora has pricked herself with a spindle while Carabosse watches, from the production of the International Ballet of the Marquis de Cuevas, designed by Raymundo de Larrain. Photo: Lido.*

*ACT ONE: The celebrations for Princess Aurora's birthday during the first act in the production of the Kirov (Maryinsky) Theatre in Leningrad and soon to be seen in London.*

*THE SPELL: Bakst's design for the growing shrubbery which surrounds the sleeping Aurora in the Diaghilev 1921 production.*

numbers from the Tchaikovsky/Ivanov *Nutcracker*. These included the Dance of the Sugar Plum Fairy (allocated as a variation for the Lilac Fairy in the Prologue — the Diaghilev production had *seven* fairies in all), the Danse Chinois and the Danse Arabe, both the latter being re-choreographed by Nijinska. Nijinska also re-choreographed the Hunting Scene in the second act, then made the fairies' *pas de quatre* in the last act a *pas de quatre* for Pierrette, Columbine, Pierrot and Harlequin, and took the *coda* of the last act *pas de deux* to make a boisterous Russian character dance for Innocent Ivan and his Two Brothers.

In the original Maryinsky production the Prologue and first act were set in the period of Henri IV, and the last two acts in that of Louis XIV. For his revival Diaghilev chose to place the ballet in the reigns of Louis XIV and XV. According to Haskell he originally tried to interest André Derain in designing the ballet (a curious choice if ever there was one!), but this fortunately proving unsuccessful his thoughts turned to Benois. However, Benois was unavailable (at the time he was in Soviet Russia) and so the final choice fell on Léon Bakst. Bakst produced some magnificent architectural sets and stylish costumes, the designs of which can still be seen; the only surviving relics of a gigantic theatrical venture.

The first performance took place at the Alhambra Theatre on November 2, 1921. The first cast included Olga Spessiva as Aurora, Pierre Vladimirov as Prince Charming, Lydia Lopokova as the Lilac Fairy, Carlotta Brianza (Petipa's Aurora no less) as Carabosse, Stanislas Idzikowski and the hard-worked Lopokova as the Bluebirds, Felia Dubrovska, Lydia Sokolova, Bronislava Nijinska, Lubov Egorova, Vera Nemchinova, and Lubov Tchernicheva as the other six fairies, and Errol Addison, Léon Woizikowski, Nicholas Zverev, Nicholas Kremnev, Tadeo Slavinsky, Anatole Vilzak and Idzikowski as the seven cavaliers. In addition to Spessiva the rôle of Aurora was also taken during the season first by Vera Trefilova and Egorova and later by Lopokova. On January 5, 1922, Cecchetti himself appeared as Carabosse at a special performance to mark the fiftieth anniversary of his first appearance in a solo rôle, and a full account of this occasion is to be found in Beaumont's *The Diaghilev Ballet in London*.

Diaghilev always contrived to be ahead of his time even when he walked backwards like Hamlet's crab. What eighteen years later was to prove a box-office success in Finsbury, in 1921 in Leicester Square nearly brought the Ballets Russes to ruin. On the first night some of the complicated stage machinery went wrong — a small omen of the disaster that was to follow. In his book *The Diaghilev Ballet*, Serge Grigoriev says that the idea of presenting *The Sleeping Beauty* first came to Diaghilev after considering the fantastically long run of the musical comedy *Chu-Chin-Chow*, and certainly the production was planned on the basis that it could run for at least six months, its costs being refunded to Stoll from the weekly receipts. However these dwindled so alarmingly that on February 4, after only three months, and 105 performances later, the season was forced to an end.

If, as Beaumont has suggested, *The Sleeping Beauty* was Diaghilev's Moscow, it was not his Waterloo. The company continued, and ironically the last act of the ballet, renamed *Le Mariage d'Aurore*, became one of its most popular works, so at least the tusks of Diaghilev's white elephant were sold for ivory. For *Le Mariage d'Aurore* (first given in 1922) the Bakst setting for Act One was employed. This had been released by Stoll, but un-

*THE SPELL: The same scene as it is given by the Kirov (Maryinsky) Ballet in Leningrad.*

*THE HUNTING SCENE: The opening of act 2 as given by the Kirov (Maryinsky) Ballet. This scene takes place a hundred years after the previous act and introduces Prince Florimund.*

fortunately the original costumes were ruined by their enforced storage, so that costumes designed by Benois for *Le Pavilion d'Armide* were utilised, with additional costumes by Nathalie Goncharova.

*Le Mariage d'Aurore* found its way into the repertories of the world, but it was left to the Vic-Wells Ballet to revive the complete ballet. The revival of *The Sleeping Beauty* by our infant national ballet was logical, far-sighted and disastrous. Logical because it represented an almost inevitable step in De Valois' progress towards an English school of dancing and a national ballet. She had based her school firmly in the classical tradition and the nineteenth-century full-length ballets in the repertory represented a vital stage in that tradition. Furthermore she realised that a national ballet must provide a museum for the past. *Swan Lake, Casse-Noisette, Giselle* and *Coppélia* were already in the repertory; *The Sleeping Beauty* was obviously the next on the list. The revival was far-sighted because the audience, having caught up with Diaghilev, was ready to support such a venture; the production was such as could only be done at Sadler's Wells and could not therefore be easily compared with the company's foreign competitors; and finally such a production was calculated to improve the technical standards of the dancers and to inculcate in the audience an interest in classical dancing. But if the production was logical and far-sighted, unfortunately it also proved disastrous, because the Vic-Wells Ballet at that time was unable to produce the cast the work demanded.

In addition to the inadequacy of the cast the production was, in the words of P. W. Manchester in *Vic-Wells: A Ballet Progress,* "handicapped from the start by the desperate shoddiness of the settings and by a poverty of design in the costumes which was nothing short of amazing." The designer was Nadia Benois who, disregarding Bakst and Diaghilev, went back to the Vsevolojsky/Petipa conception of setting the ballet in the reigns of Henri IV and Louis XIV. The revival was again by Sergueff and all the Nijinska interpolations were omitted, whereas some of the original Petipa *divertissements,* including the *pas de quatre* for the Diamond, Gold, Silver and Sapphire Fairies and the *pas de caractère* for Cinderella and Prince Fortuné, all of which had been jettisoned by Diaghilev, were restored.

As De Valois had foreseen, this utility production caught the imagination of the audience, and unlike the Diaghilev fiasco, it was a gigantic success with the public. The irony of the situation needs no underlining. The revival's first performance took place at the Sadler's Wells Theatre on February 2, 1939, and the original cast included Margot Fonteyn as Aurora, Robert Helpmann as the Prince, John Greenwood as Carabosse, and Mary Honer and Harold Turner as the Blue Birds. The six fairies were Palma Nye, Pamela May, Mary Honer, Elizabeth Miller, Julia Farron and (as the Lilac Fairy) June Brae. Their cavaliers were Leslie Edwards, Richard Ellis, William Chappell, Frank Staff, Alan Carter and Michael Somes. The ballet remained in the repertory until mid-way through the 1939-45 war, when the continued conscription of male dancers made its retention impossible.

The circumstances that led to the company's change of status from the Vic-Wells Ballet at the Sadler's Wells Theatre to the Sadler's Wells Ballet at the Royal Opera House, Covent Garden, cannot here concern us. However, when the company made its début, a new production of *The Sleeping Beauty* appropriately marked its entry into its new environment of gilt and red plush.

Here before proceeding any further I must make a digression concerning names. The ballet, deriving as it did from Perrault's *La Belle au Bois Dormant,* was properly called *The Sleeping Beauty.* However, Diaghilev fearing that this title would lead it to be confused with the English pantomime rather foolishly rechristened the ballet *The Sleeping Princess,* and it was under this name that it was known in the Diaghilev Ballet and also for the first Vic-Wells production. The names of the fairies in the Prologue are even more bewildering. In the original Petipa production these were, according to the score: Candite; Fleur de Farine; Miettes qui tombent; Canari; Violente; Lilas. In the Diaghilev production (where it will be remembered that there were seven fairies) these were called: the Fairy of the Pine Woods; the Cherry Blossom Fairy; the Fairy of the Humming Birds; the Fairy of the Song Birds; the Carnation Fairy; the Fairy of the Mountain Ash; the Lilac Fairy. The original Vic-Wells production called them: the Camelia Fairy; the Rose Fairy; the Violet Fairy; the Fairy of the Song Birds; the Breadcrumb Fairy; the Lilac Fairy. The Covent Garden production (still current) clarified the whole matter by calling them: the Fairy of the Crystal Fountain; the Fairy of the Enchanted Garden; the Fairy of the Woodland Glades; the Fairy of the Song Birds; the Fairy of the Golden Vine; the Fairy of the Lilac. The Prince has also enjoyed a number of names. Diaghilev called him Charming, and the Vic-Wells followed him in this practice, but Petipa had called him Desiré, and so did International Ballet when they came to produce the work. For their 1946 production, however, Sadler's Wells Ballet fished up Florimund from the depths of their subconscious — which although quite unauthentic sounds as nice a name as any.

This Covent Garden production was elaborate and opulent, particularly for those lean, austerity years immediately after the war. Oliver Messel, the designer, apparently derived his inspiration for the Court of Florestan XXIV from the Spanish Hapsburgs, while the designs for Prince Florimund and his entourage were pre-

*THE VISION SCENE: The second part of Act 2 as given by the International Ballet of the Marquis de Cuevas. Prince Florimund left alone is shown a vision of the Princess Aurora. Photo: Lido.*

sumably intended to evoke the school of Watteau.

Although Sergueff once more revived the ballet, the revival sensibly did not attempt the authenticity of the 1939 production, and the duller numbers were, as with Diaghilev, dropped. Ninette de Valois was responsible for the Dance of the Three Ivans and the Polonaise, Frederick Ashton choreographed a new Garland Dance and a *pas de trois* for Florestan and his two Sisters (using some of the music for the Diamond, Gold, Silver and Sapphire Fairies' *pas de quatre)* while the revival of the Blue Bird *pas de deux* was supervised by Stanislas Idzikowski. There was, at this stage, no variation for the Prince.

The first performance of this production was given on February 20, 1946, and the cast included Margot Fonteyn as Aurora, Robert Helpmann as the Prince and Carabosse, Pamela May and Alexis Rassine as the Blue Birds. The six fairies were Moira Shearer, Gillian Lynne, Anne Negus, Pauline Clayden, Margaret Dale, and as the Lilac Fairy, Beryl Grey. Their cavaliers were Alexis Rassine, Henry Danton, Harold Turner, Richard Ellis, Franklin White and Michael Somes.

Although the production had much to commend it, it was unfortunate that the panorama scene, where the Lilac Fairy is leading the Prince to the enchanted castle, was omitted. The dancing in 1946 left much to be desired, and it was not until about 1948 that Fonteyn and the company started to give the ballet with something approaching the degree of perfection which it demands. This gradual improvement has happily continued, but even today many of the minor rôles are not given with the care and attention they deserve, and some of the production's details are far from impeccable. On October 9, 1949, the ballet (with Fonteyn, Helpmann, Ashton, Grey, Shearer and Rassine) was chosen for the first night of the company's American début at the Metropolitan Opera House, New York.

Various changes have been made in the production since its first appearance. Important among these has been a new variation by Ashton for Aurora in the Vision Scene, and a variation for Florimund in the last act.

This was originally choreographed by De Valois, but in 1954 it was superseded by an Ashton variation. On June 10, 1960, the Royal Ballet (whose name changes almost as much as the Prince's) presented a completely refurbished production of the ballet at Covent Garden. A large number of minor changes were incorporated into the work, some of which had been presaged when the second company mounted the ballet for its 1959 provincial tour. Principally these involved Carabosse, who was brought into the last act and altogether given a more dominant rôle to play. Two minor cuts were restored to the score (which, of course, is nothing like complete at Covent Garden), and although the Panorama is still omitted, some sort of compromise has been reached, by which the Lilac Fairy and the Prince are seen making a somewhat obviously stylised sea journey. Oliver Messel could apparently see little wrong with his earlier designs for the ballet, and chose for the most part merely to elaborate the costumes, often by the use of comic hats and adding a few bobbles wherever possible. The results were appallingly vulgar, although it must be admitted that Mr. Messel had improved his Transformation Scene for the Awakening, a place where improvement although easy was nonetheless necessary.

Two years after the first Covent Garden revival, Sergueff reproduced the ballet (called this time *The Sleeping Princess)* for a fourth and last time. The International Ballet, founded by Mona Inglesby in 1941, made a practice of touring the English provinces with 19th-century Russian ballets, and the company already had *Aurora's Wedding* (Diaghilev-style version) and the first act of the complete ballet, in its repertory. The entire work was given its first performance by the company at the Gaumont State Theatre, Kilburn, London, on May 24, 1948. This final version of Sergueff's was probably, in outline if not in spirit, the closest to the Maryinsky original. Unfortunately the décor and costumes by Prince A. Chervachidze and Nandi Heckroth, and the standard of dancing, acting and orchestral playing fell far below even the Sadler's Wells production of that day, let alone that which we associate with the Maryinsky original.

The original International cast was as follows: Mona Inglesby as Aurora, Ernest Hewitt as the Prince. Algeranoff as Carabosse, and Claudie Algeranova and Michel de Lutry as Princess Florisse and the Blue Bird. The six fairies were Desta Marnau, Anne Suren, Domini Callaghan, Bridget Kelly, Claudie Algeranova, and (as the Lilac Fairy) Sandra Vane. The six cavaliers were Jack Spurgeon, Errol Addison, Michel de Lutry, John Hall, Vladimir Kalichevsky and Philippe Perrottet.

THE great Soviet critic Yuri Slonimsky, rather surprisingly, dogmatises that, "the libretto of *The Sleeping Beauty* is dramaturgically bad," which, if true, would surely make Perrault's tale unique among the classic fairy-stories. In fact, however,

*The Sleeping Beauty* has all the essentials of good theatre, and moreover provided a story unusually well suited to Petipa's purpose. In ballet it was the great age of the *divertissement,* and the narrative, with its christening, coming-of-age celebration and wedding, provides perfect hooks upon which these dances can be draped.

The ballet is the first and finest example of what might be called Petipa's last period. Petipa had started his career as a disciple of Perrot and Saint-Léon, but had not enjoyed anything more than a very moderate success. However, he was a painstaking and careful creator who had, by the time Vsevolojsky was appointed Director of the Imperial Theatres, accumulated a reservoir of experience. The influence of Vsevolojsky appears to have been artistically something of a mixed blessing to Petipa; while it gave him the opportunity to develop his talent for spectacular effects (what the Russian critic Akim Volynsky termed Petipa's "choreographic mass"), it possibly stifled some of the idealism and originality he had inherited from his Romantic precursors. Yet in the case of *The Sleeping Beauty,* it enabled him to produce, in company with Tchaikovsky and Vsevolojsky himself, who designed the costumes for the production, one of the undisputed masterpieces of the ballet theatre.

It is true, as Slonimsky points out, that there is a certain divergence in approach discernible between Tchaikovsky and the other two collaborators. The composer's fanciful and imaginative evocation of a fairy world, is some way removed from his partners' conception of a "Homage to the Czar". Even though Tchaikovsky had punctilliously complied with the choreographer's specification for the score, his spirit broke through the bond. At this period Tchaikovsky had just completed the Fifth Symphony, and was working, more or less contemporaneously, on his opera *The Queen of Spades.*

In the symphony one sees a constant interplay between optimism and despair, while in the opera the composer is concerned with the action of fate, and the question of good and evil. Almost certainly, remembering Tchaikovsky's character, the ballet's theme must have provided him with a strong emotional stimulus, and the allegory of the piece would have appeared very different to him than it did to the two court servants with whom he was collaborating.

However, despite this disparity, Petipa's choreography, even in the presumably sketchy outline which we see today, is a work of genius. A succinct account of its merits is provided by Slonimsky: "Though there was no individualisation of movement in Petipa's mass dances, in solo parts he clearly showed his dependence on individuality. Watching close to a score of solo dances in *The Sleeping Beauty* one notes their endless variety, coupled with a distinct compositional conception of each of them.

"A Petipa variation possessed a clearly expressed leading idea; either the exposition of the individual properties of a particular dancer (this is the Saint-Léon function of a variation), or the illustration of pictorial subject matter. Petipa never sacrificed the clarity of design for details. In any variation of the period which began with *The Sleeping Beauty,* a dance motif was always apparent. This motif might be embellished with *fioritura,* but only within limits so as not to obscure or break the basic choreographic key. In this lies his superiority over even some of our contemporary choreographers.

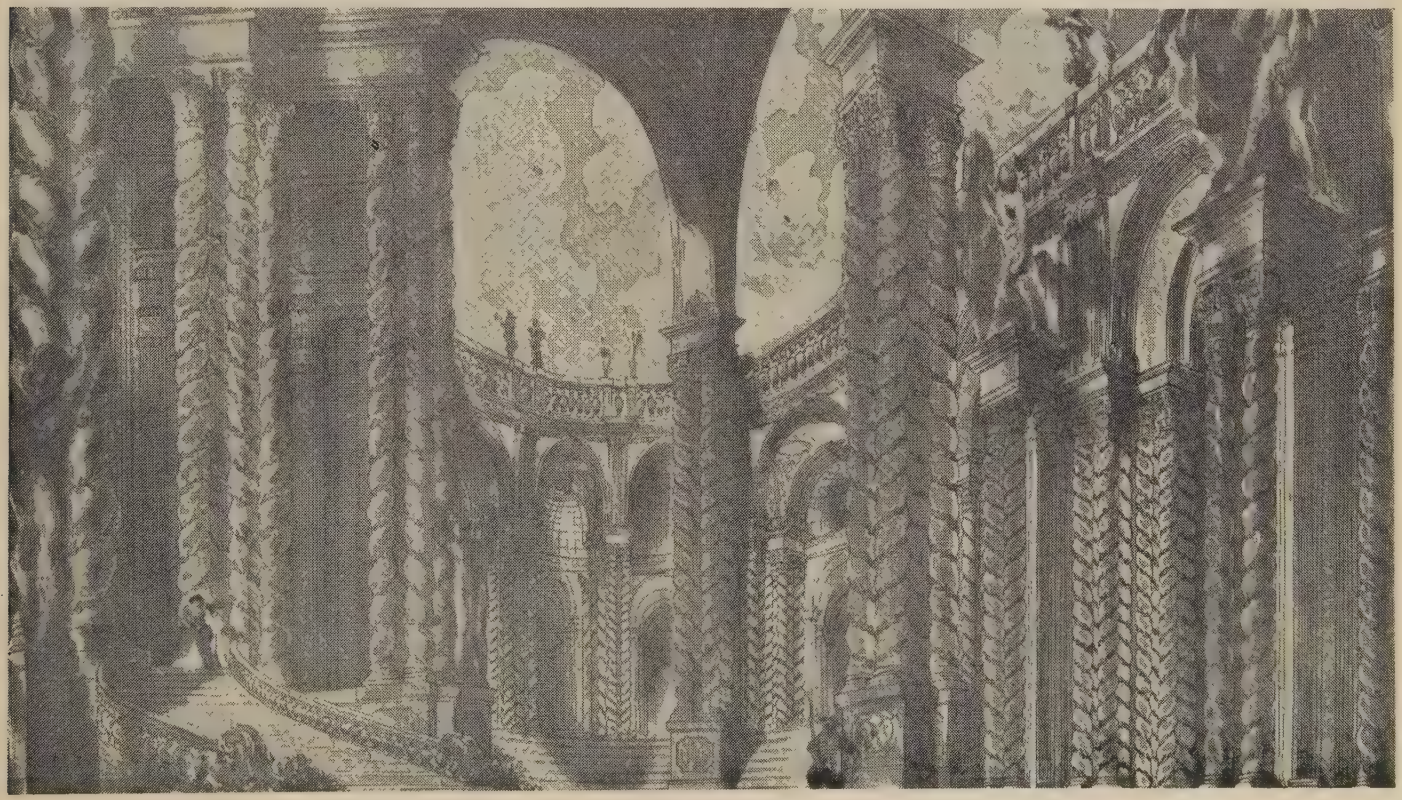
"Petipa's choreography in *The Sleeping Beauty* had no unfinished lines, no sketchy outlines of body movements or series of periods, exclamation points, etc., such as were noticeable in the romantic and impressionistic ballets. Precisely wrought phrasing, perfection of design, distinctly established poses, sharply underlined periods, completeness of every movement of the body — these were the characteristics of his personal response to the new virtuoso-academic dance.

"In *The Sleeping Beauty* solo dances of the illustrative kind predominate, and most of them are of very high choreographic quality. (For instance, the dances of 'Puss-in-Boots and the White Cat', 'Red Riding Hood', 'Blue Bird' from the last act of the ballet.) There is a minimum of extraneous movement, two or three *pas* conveying the whole character of the episode (*pas de chat* in the first, a run on *pointes* in the second, jumps, flights and *brisés* in the third). These basic *pas* dominates the dances; all other movements being interpolated merely to consolidate and set them off."

Slonimsky mentions the "new virtuoso-academic" dance, and it was in bringing this dance to the stage that Petipa performed possibly his greatest service to the art of ballet. The technical advances made by the Italian dancers of the late 19th century, were incorporated into Petipa's dance vocabulary and through him became current coinage with the Russian School, and subsequently, that school's off-shoots in England and America.

Petipa has been accused of inexpressiveness and of sacrificing drama to spectacle. Certainly, to take an apt operatic parallel, his expressiveness is as unlike Fokine's as Verdi's is unlike Richard Strauss's. Furthermore, to pursue the comparison, Petipa and Verdi lacked the dramatic concentration of their successors. Yet within the conventions of their period, both the choreographer and the composer did not lack theatrical effectiveness or emotional appeal. Take, for example, the first act of *The Sleeping Beauty.* Starting on the sub-

*THE WEDDING SCENE: Léon Bakst's design for the final scene in the third act in the Diaghilev 1921 production. This design was obviously inspired by the works of the Bibiena family.*



*THE WEDDING SCENE: A moment at the end of the last act in the Kirov (Maryinsky) production from Leningrad and which will be seen in London in June.*

dued note of the knitting-women episode, the act builds up to the entrance of Aurora — surely one of the most effective entrances in ballet. The Rose Adagio and the variation for Aurora which follows it, are superb examples of the way in which the purely classical dance technique can be used to point character and depict situation. The act is brought to a close by the intervention of Carabosse, the exciting spindle-dance for Aurora, and the culminating appearance of the Lilac Fairy. Petipa never once loses his grip on the story; even the dances of the Pages and the Maids of Honour, which at first sight might appear to be padding, in fact play their part in maintaining, by the well-known theatrical trick of suspending, the dramatic tension.

Even though *The Sleeping Beauty* would appear to have been Petipa's masterpiece, one wonders whether it would have survived without the benefit of being sustained by Tchaikovsky's ever-popular score. The effect of this music on Diaghilev and Stravinsky was profound; indeed the former once told Edwin Evans, "that he could never hear the music of *The Sleeping Beauty* without it bringing into his mind a vision of the splendours of the Maryinsky . . . when it glittered with the lavish jewellery of the women and the uniforms of the Court officials . . . This was not entirely due to the associations it had for him. Other music he had heard under the same conditions did not have the same effect on him. It was produced by the 'gala' quality of the melodies in their orchestral garb." And what an orchestral garb it is! Apart from the pioneer efforts of Delibes and the earlier *Swan Lake,* this was the first time the modern symphonic scoring had accompanied the ballet. Our generation takes for granted the opulent weight of sound that emerges from the orchestral pits of our opera-houses, but to the late 19th-century audiences such music, in such a place, accompanying such a thing, must have seemed a strange novelty

A ballet such as this demands superlative productions and performances. A Grand Opera might retain tattered shreds of its grandeur even when sung to a piano by broken-down singers in a tin shack; what we might call a "Grand Ballet" requires a touch of interpretative greatness to make it even endurable. That first Maryinsky production that disappointed the Court and that the Czar found "very nice" (what damnably faint praise that must have sounded to poor Tchaikovsky!), found many adherents among ballet's more knowledgeable supporters. No one who has read Benois' *Reminiscences of the Russian Ballet,* or Prince Peter Lieven's *The Birth of the Ballets Russes* can have any doubts about the effect Petipa's masterpiece exerted on the group of intellectuals to which Diaghilev belonged. The splendour and magnificence of the Maryinsky production has never subsequently been equalled.

In *Balanchine's Book of Great Ballets,* George Balanchine, who as a child made his stage début in the Garland Dance, writing of the Maryinsky production of some years after the première, gives a graphic description of its wonders. An immense cast and innumerable elaborate stage effects conspired together to give an effect which Balanchine, looking back, sums up with the simple phrase, "It was beautiful".

Beautiful also was the Diaghilev-Bakst revival of 1921. By far the most comprehensive account of this production is given by C. W. Beaumont in his *Complete Book of Ballets,* while in his *The Diaghilev Ballet in London* he writes fascinatingly of the production's rehearsals, which he was fortunate enough to witness. Some indication of the impression it made on its audience can be gained from Arnold Haskell's remark, "From that season I found certain standards of criticism from which I have never had to depart."

Before looking at the performances of some of the dancers in this lodestone of classicism, it would perhaps be appropriate to mention here four recent European productions, never seen in Britain. The first of these was the Royal Swedish Ballet's production at the Stockholm Opera on January 13, 1955. Under its Swedish title of *Törnrosa,* the ballet was produced by Mary Skeaping after the Sergueff/Petipa production. The first cast had Elsa Marianne Von Rosen as Aurora, Bjorn Holmgren as Florimund, Julius Mengarelli as Carabosse, Gerd Anderssen and Bengt Anderssen as Princess Florisse and the Blue Bird, Anne-Marie Petersen as the Lilac Fairy, Gerd Anderssen, Wiweka Ljung, Loulou Portefaix, Ingeborg Bergius, and Yvonne Brosset as the Fairies, and Gunnar Randin, Elis Gustavsson, Caj Selling, Mario Mengarelli, Bengt Anderssen and Kenneth Petersen as their Cavaliers. Décor and costumes were by Ynge Gamlin, and Aurora was later danced by Marianne Orlando (partnered by Teddy Rhodin), Loulou Portefaix and Gerd Anderssen.

Skeaping made a number of changes in the Sergueff version found at Covent Garden, the most important of which was the inclusion of the full Panorama scene. She also produced fresh choreography for the Florestan *pas de trois* (giving Florestan a new variation to the music which in 1946 was used for Aurora's variation in the Vision scene at Covent Garden, and was later used to provide a Prince's solo in the last act) as well as a new Garland Waltz (danced by twelve pairs of adults and eight pairs of children from the Ballet School) and an original arrangement for the Three Ivans.

The following year, on March 8, 1957, the Royal Danish Ballet in Copenhagen presented *The Sleeping Beauty* in a new

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# *Luisillo on a fresh path for Spanish dance*

**by PETER WILLIAMS**

SPAIN returned to London after the war in the shape of Carmen Amaya. In the 'thirties the reaction had been more sober for those other great dancers — Antonia Merce (La Argentina), Vicente Escudero, Encarnacion Lopez (La Argentinita) and her sister Pilar — but at Princes Theatre in June 1948, and on through a hot summer, that sizzling gypsy from Barcelona released some kind of safety catch in the London public. Nightly they let themselves go in hysterical "Olés", some even shouting expressions they hardly understood as an accompaniment to flamenco numbers, while others threw flowers, hats and caps upon the stage. Carmen, realising she had performed the miracle of creating a corner of Spain in the north-eastern reaches of Shaftesbury Avenue, reacted in true gypsy fashion. She gave them everything she'd got — the order of the programmes were thrown into confusion as members of her tribe were thrown on to the stage. Scenes that opened sedately in delicious old tattered operetta sets suddenly took on quite a different aspect as grandfathers, uncles, aunts, nephews, nieces were shoved on from the wings where quite often they were cooking, the intriguing smell of which had been wafting gently over the audience, who by this time had come to accept anything.

In the middle of this gypsy carry-on were two figures who, if you pay any heed to the general order of things, didn't really belong. Somehow they seemed an orderly and disciplined oasis in the middle of all the excitement, yet what they did was no less exciting for all that. Night after night Teresa and Luisillo went through their love/hate duels with love inevitably triumphant to Lecuona's *Malaguena*, to Rimsky-Korsakov's *Capricho Español* (a very shortened version) and to *El Relicario*. They won tremendous acclaim and they danced into the hearts of the London public. Some of this was possibly a little too much for the volatile Carmen Amaya, who found that this pair amounted almost to a Trojan horse in her programme — guest artists were all very well, but they tend to outstay their welcome if they start to steal your thunder.

So on the last night of that historic season, Carmen announced just before the performance that she was going to give her version of *El Relicario*, the famous *pasodoble* of the bullring. Teresa and Luisillo could do theirs but she would follow them with hers. And on she came, very splendid in green velvet and performing spectacular *lances* with a green velvet fighting cape. This open duel whipped the audience into a state of frenzy and the roars that ensued were the nearest thing that a London public will ever get to the crowd in a Spanish bullring. But it became pretty obvious after this that such a clash of personalities could not continue for long — sump'en gotta' give — and Teresa and Luisillo gave. After a tour and season in Paris, the pair left to form their own company.

It is doubtful whether anybody, Luisillo himself least of all, could have seen any particular significance in the dances he arranged for himself and Teresa at that time. But in the light of what has happened since these numbers have achieved a certain choreographic importance as being the first steps in the work of one who has recently been called by a French critic "the Balanchine of the Spanish dance". At the time, these dances appeared to be most professionally arranged cabaret numbers which were performed with incredible speed, hair's breadth precision and with a depth of emotion unusual in presentations of this sort. On looking back at them I can see that they were created with a great musical sense, that Luisillo was already adept at using space properly and that by choreographic punctuation he was already able to invest dances, even as seemingly stereotyped as these, with a dramatic awareness. They could merely have been excuses for dancing yet each became a dance drama in miniature. Today when talking about them, Luisillo says "they were nothing, better to forget them". But it's not so easy to forget them because even thirteen years after I always see these two in my mind's eye whenever I hear any of the aforementioned pieces played.

After leaving Carmen, Luisillo decided to form a group around Teresa and himself and it was at this time that he started to give more serious thought to the problems of choreography. This was more a matter of expediency than anything else. There was not much money and new works had to be created so, as many people have found before and since, the only thing is to do it yourself. Luisillo's first attempt at anything like a ballet was *The Prisoner and the Rose*. He had seen the possibilities in the story of the time when Philip II ordered the gypsies out of Spain and how the women used to communicate with their captive lovers or husbands by singing (Carceleras) to them from outside the walls

SAN LUCAR DE BARRAMEDA: *Some members of Luisillo's company in his most recent abstract ballet to Turina music, which provided the opening work of the programme he gave for three weeks at the London Coliseum during March. Photo: John Blomfield.*

of the prisons. It was a good jumping-off point and was already showing Luisillo's flair for discovering fresh themes and ideas for Spanish dance and song.

With the break-up of Luisillo's marriage to Teresa came a new chapter. Up to this point everything had been built around the pair of them and had been, in fact, little more than an elaboration of their original dances together. Now Luisillo had to go it alone, and at this time he gave a great deal of thought to Spanish dance as a whole. "In Spain," he says, "dance is a natural expression. We dance because we are happy or because we are sad, we dance love, we dance hate, we dance war and we dance peace. We dance in the streets, in taverns, in cellars, in towns, in villages, in the country, on mountains, on plains and by the sea shore. In fact there is hardly any phase of Spanish life, or Spanish emotion, that is not reflected in dance and song and when Spanish people dance or sing it is from deep in their hearts. They do it because they feel it. People say that the Spanish dance is limited, but this is not so at all. There is probably no country in the world that has such an infinite variety of dance. In addition to our classical dances and our flamenco, every region has its own dances, which vary as much as do the geographical characteristics of each province. Then it seemed to me that many of these sources had remained untapped, and an enormous amount of these dances had never been seen outside Spain, let alone in other parts of the Iberian peninsula itself.

"Then I began to think about the Spanish dance in the theatre," continues Luisillo, "and I find that at first there was Antonia Merce (La Argentina), then there was Vicente Escudero and then came the first real creator of Spanish ballet, La Argentinita. She, Encarnacion Lopez, first brought the Spanish dance into a theatrical form and her work has been continued by her sister, Pilar. Otherwise I can see no other real creators as everything has been based on or copied from what went before.

"Thinking about all this I then began to think of the music and of the rhythms. First of all the Spanish dance has its own *musique concréte* in its heel beats *(zapateado)*. A shoe hitting the floor can create a music of its own, for it can be angry, plaintive, demanding, it can speak in any language, in a language of percussion. It can slide or brush the floor and then express something else. It would be possible to create a symphony with shoes hitting different surfaces — say, wood, metal or stone. The possibilities are almost limitless. The hands also, for they can make even more expressive sounds by clapping them together *(palmas)* or by hitting different surfaces. Then there is the short staccato clicking of the fingers *(pitos)* and then there is the sound made by objects held in the hands. For instance in my *Blood on the Moon (Luna Sangrienta)*, one group, the Montoyas, rides to a duel with a rival gang, the Camborios, and to give the impression of riding I gave them whips, and the sound of the thongs cutting through the air created a new musical sound of its own. Then of course the Spanish dance has castanets and a whole wealth of expressive sounds and nuance comes from them.

"So as I thought about these things it seemed to me that Spanish dance had a whole orchestra of natural sounds that were just as Spanish as the guitar. Then I thought about the human voice, not necessarily the singing voice but the speaking voice, which has a music of its own even if it happens to be speaking a language that the audience does not necessarily understand. Gradually all these sounds started to form a symphony in my mind and it appeared to me that somewhere or other there was a new direction for the Spanish dance in the theatre."

In Luisillo's three most important dance dramas — *Blood on the Moon, El Ciego (The Blindman)* and in his more recent *La Espera (The Wait)* — he has brought into practice most of the thoughts expressed above and which he told me about as he sat in his dressing room after the performance during his recent season at the London Coliseum. As he said, the whips of the Montoyas in *Blood on the Moon* played an important part in suggesting the approach to a sinister rendezvous, whips accompanied by the heel beats of the rival tribes approaching each other. Then in *El Ciego* he used the human voice for the voice of destiny while the man is blind; when he regains his sight, the ugliness of the world is expressed by heel-taps and hand-clapping. In *La Espera* again, he uses a metronome to emphasise the unrelenting passing of valuable minutes while a man waits in his death-cell. Heel-beats again here for the entrance of the executioners. But another element has been gradually creeping into Luisillo's ballets and which was first used effectively in *El Ciego* — silence.

Talking about this, Luisillo continued, "Then I thought about silence and how it could be as eloquent as music and I thought about how much the eyes can express. I had thought about this for some time but it was while I was touring in Israel that I met Marcel Marceau and from him I learned a lot. I started to realise about the expressive eloquence of the whole body and how you can speak through every part of it without there being any audible sound. Of course there is nothing new about this discovery but on the other hand I don't think that it has been used much in Spanish dance drama and I am just telling you how it happened to come to me."

Silence was possibly not the only discovery that Luisillo made in *El Ciego*. He discovered something that comes eventually to every creator of importance. He discovered that most of the important creations are based on personal emotions and experience. In this ballet about a blind man who regains his sight, only to find that the world he sees is cruel and unattractive until all that he wants is to return to the world of sound, touch and imagination, he was inspired by an emotional upheaval through which he was then passing. He first got the idea from a blind violinist he knew; then on to this he superimposed his own state of mind. I think this releasing of some personal emotion into an artistic creation has contributed to peak moments in most choreographers' careers, and I would say that it was the case with Tudor, Ashton and MacMillan and possibly with Fokine and Balanchine and nearly all of this century's greatest choreographers.

Like nearly every other choreographer, Luisillo has his own way of working. In fact it is impossible ever to write down hard and fast rules as to how the choreographer works. It is a matter of trial and error and finding the best way to suit the particular characteristics and idiosyncrasies of each person. Luisillo does not read music very well so he has the score put on to tape, plays it time and time again and gradually analyses and dissects the themes and counterpoint. All the time he is naturally absorbing the emotional content of the music and so the ballet grows. This would seem to be by far the best method for people with Spanish temperament because they react instinctively to sound. After the work has taken shape in his mind he writes it all down in a peculiar shorthand of his own and then he is ready to start rehearsals. He never starts to rehearse unless he has everything firmly fixed and in this his workings resemble those of Leonide Massine. In addition to the choreography, Luisillo produces and lights all his productions because he feels that all this is an integral part of creation for, as he himself says, "creation is the real art".

In the recent programme that he gave at the London Coliseum for a three-week season which started on March 6, he showed pretty clearly how he is starting to consolidate his ideas for Spanish dance presentation. For regular readers of *Dance and Dancers* there is not a great deal to add to what was written of his season at Golders Green last year — only one of the numbers was new to London, even if some of them had not been seen before in Central London. The new number, *San Lucar de Barrameda,* was another of those abstract ballets to Turina music which replaced his previous *Sinfonia Sevilliana* as an opening ballet. In the three movements of the new work, Luisillo showed that he has made strides in this genre. His groupings were simpler, his floor patterns were clearer and all his movement was unfussy and extremely musical. Moreover, the six girls and six boys danced with precision and polish while the girls all showed a nice sense of classical line. Some of the boys appeared, from time to time, on a higher level at the back, and this all gave an added interest to the composition as a whole. It added up to an effective way of presenting the company and immediately created the impression of an exceedingly well-rehearsed and disciplined group. There was possibly too much repetition in some of the choreography and we saw rather too much of the girls with their arms in *Attitude Grecque* and there was a tendency for the boys to stand for what seemed like long periods of time with their torsos arched back and one arm curved out in front. Nor did I care for the girls' costumes in green and yellow, a combination of colours I particularly dislike. But these rather minor details apart, the work showed a growing awareness on the part of Luisillo for the real meaning of abstract choreography.

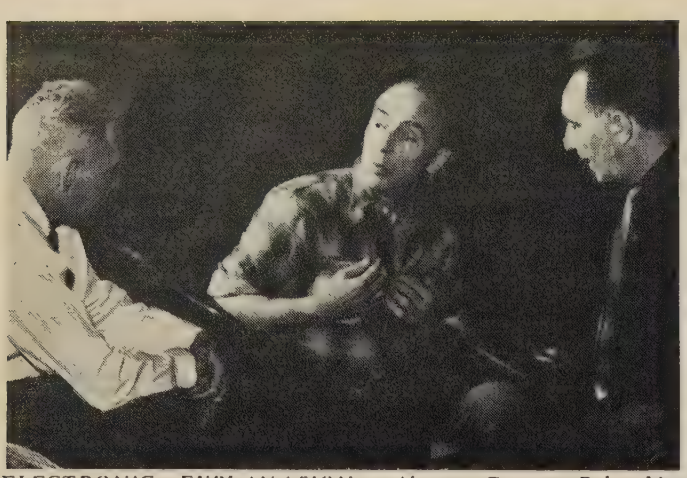
The remainder of the first half of the programme was taken up with two regional scenes — from the Andalusian wheatfields of Trebujena and from Zaragoza during a religious fiesta. Both have been seen here before and both are ingeniously steeped in local colour. In the former, *Trigales de Trebujena,* Luisillo makes use of the *Cantes de Trilla,* the threshing songs of Andalusia in which percussion is used as an accompaniment to the threshing and also to represent the clatter of the mules' hoofs while the songs are also accompanied by the encouraging cries of the muleteers. This is, to my knowledge at least, the first time that this rustic group of flamenco has ever been used in a theatrical form. As far as the programme was concerned it also served to introduce Teresa Amaya, singer Fino Vivo and Luisillo himself.

The other regional scene from Zaragoza brings the *Gigantes y Cabezudos* (the Giants and Bigheads) that are traditional in processions at religious fiestas throughout Spain. It also brings those startling sudden contrasts that are so much an essential part of Iberian life and character. After the procession of the Blessed Virgin of Pilar, everyone, including priests and acolytes, gets caught up in the mad crazy excitement of the "Jota". In both these numbers, and as he has shown in other regional numbers not in this particular programme, Luisillo reveals that he is more than just an arranger of suites of dances. By introducing touches of local colour and custom he gives these scenes an authentic atmosphere which makes them come alive.

The second part of the programme opened with the aforementioned *La Espera* in which Luisillo gives a deeply moving performance of the man in a condemned cell awaiting his hour of execution and Maria Vivo sings most touchingly the part of his Beloved. The real deeper drama comes from the attitude of the crowd with their thirst for sensation in the possibility of watching a hanging, their lack of mercy towards the condemned man and then their eventual shame at themselves. I think in this, Luisillo has tried to symbolise an attitude of the human race which both recent and ancient history has proved to be horrifyingly deep-seated. Although I don't think that this is dramatically such a compact work as his previous *Blood on the Moon* and *El Ciego,* it nonetheless creates considerable impact and provided the right sort of balance in this particular programme. Capuletti's designs, which are starkly simple and effective, looked good on the vast Coliseum stage, and, incidentally, he had also provided the previous *Gigantes y Cabezudos* with an admirably painted backcloth which showed the

*continued on page 34*

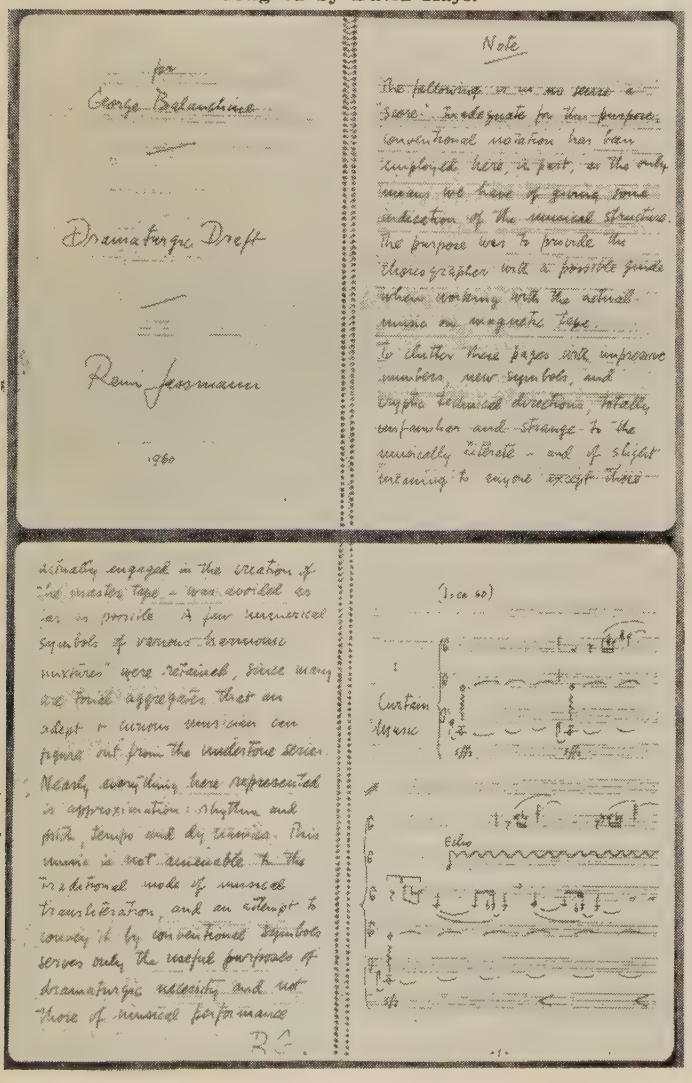
*ZARAGOZA AND ANDALUSIA : Left, Luisillo with Alicia Fernadez in the* Jota *from* Gigantes y Cabezudos, *a number about a religious fiesta in Zaragoza. Right, Luisillo with Teresa Amaya in* Bottilleria de los Faroles. *Photos : John Blomfield.*



*ELECTRONIC EXPLANATION: Above, George Balanchine (centre) explains his interpretation of electronic music for the new ballet to A. Stewart Hegeman (left), who supervised the installation of Citation amplifiers and loudspeakers, while composer Remi Gassmann looks on.*
*Below, pages from composer Gassmann's notebook.*

# *Electronics*

**First given by New York City Ballet, at New York City Center on March 22, 1961. An Electronic work by Remi Gassmann and Oskar Sala according to the compositional specifications of Remi Gassmann. Choreography by George Balanchine. Scenery and lighting designed by David Hays.**




*CAST*

*Overture* ..... JACQUES d'AMBOISE
*Waltz* ..... DIANA ADAMS
*Trio, Postlude, Declamation* ..... DIANA ADAMS, JACQUES d'AMBOISE
*Song* ..... DIANA ADAMS, JACQUES d'AMBOISE with Carole Fields, Gloria Govrin, Marlene Mesavage, Patricia Neary, Leda Roffi, Leslie Ruchala, Ellen Shire, Carol Sumner
*Echo-Stretta* ..... VIOLETTE VERDY
*Scherzo* ..... VIOLETTE VERDY, EDWARD VILLELLA
*Largo* ..... DIANA ADAMS, JACQUES d'AMBOISE and entire Company

*THIS electronic composition by Remi Gassmann was executed in collaboration with Oskar Sala at the latter's sound-studio in West Berlin, and was first presented at the State Opera there last May, and again during the Berlin Festival Performances in September 1960.*

*In distinction from other electronic works, no use whatsoever was made of basic sound material from conventional or unconventional musical instruments, natural sources or sine-tone generators. Not only was the deployment and manipulation of the sound material electronic, as in other works up to now, but the sound material itself was electronic. Hence, in this fundamental aspect, it departs from procedures employed by other types of electronic music. All sound materials for this composition were first produced by the "Studio Trautonium", the recently developed electronic musical instrument designed by Oskar Sala. This instrument incorporates the complete resources of the sound-studio. Sound, electronically created, is registered directly on magnetic tape, without the intermediary of the microphone, before being either reconstituted, utilized or otherwise manipulated for his own purposes by a composer.*

*Since the sound-producing element of this new instrument is in itself capable of producing a limitless range of familiar and unfamiliar, musical and non-musical, frequencies and timbres, and permits at the same time a virtuoso deployment of these kaleidoscopic materials, it offers the composer a far richer supply of basic sound for future electronic collaboration than he has had at his disposal heretofore.*

*Rather than achieving a "symphonic" sound by electronics, it might well be called "electronic" sound, since electronic music, as such, so far has been limited in its basic sources, and has pieced together the isolated sound samples electronically evolved from conventional instrumental tones, natural noises, or single sine-tone generators.*

THIS new ballet by George Balanchine is chiefly notable for its return to his recent experimental style and, in time sequence, its innovations might be placed mid-way between his pioneering *Agon* and *Episodes* Part II. Visually, it is a stunning theatre piece with the chief credits divided between Balanchine and his dancers and the magnificent settings and lighting by David Hays. However, since the entire work appeared to be predicated upon its "electronic" score, this, perhaps, deserves initial comment.

## MUSIC

ADVANCE reports promised us that these new synthetic sounds would be "merciless and fascinating" but, alas, I found them to be neither unless one counts the first few shrieking blasts that came over the 30 loudspeakers placed throughout the auditorium after the curtain went up and the ballet started. All I can add is that the score (I don't believe we are supposed to call it *music)* reminded me of discordant organ music with a few twangs of a banjo thrown in for good measure. Of course, since this wasn't actually generated by an organ or a banjo, I presume we were to be in awe. Certainly no one in our time is more inventive or creative in the employment of music (with the possible exception of Martha Graham), and I would be the first to champion his use of this score, but, alas, I fear it is not one that lends itself to be used for or, for that matter, against dance. Frankly, I feel that this score would primarily be of interest to those interested in high fidelity purely for the sounds.

## CHOREOGRAPHY

THIS is, on the surface, a purely abstract ballet. On another level, however, it *could* mirror the attitudes of space-age pioneers who have just reached another planet. (If someone does just this, shortly, Balanchine will again have beaten them to the punch.) In any event, it bears out the statement that he made to me just a year ago that he was more interested in the advances of science than in anything else going on in the world at the moment.

Throughout this ballet there is some noteworthy movement invention, both for the soloists and the *corps,* and, again there is the repetitive use of the pointed and flexed foot. If there is a

ELECTRONICS: *Above, Violette Verdy and Edward Villella, centre figures in the* Scherzo *from Balanchine's electronic ballet. Below, Diana Adams and Jacques d'Amboise, centre figures, in* Song. *Photos: Martha Swope.*

weakness in this work, it is the large ensemble of black leotards that are brought on near the conclusion. Since they do little but move in a snake-like formation at the rear of the stage, they distract from the proper focus which was intended on the soloists and their ensemble. Although some of the New York daily press felt that the black and white figures represented the forces of "good and evil", I'm certain Balanchine did not have such an old-fashioned idea in mind.

## DANCING

THERE is little to say additionally about dancing, as such, in a new work by George Balanchine since he has the infallible gift of picking the essentially "right" dancer for each rôle. They, in turn, danced like dynamos. Therefore, one can only add that Diana Adams, Violette Verdy, Edward Villella and Jacques d'Amboise, as well as the *corps,* were notable.

## DECOR

DAVID HAYS, who has been designing increasingly beautiful and extraordinary settings for the New York City Ballet, produced his most striking setting to date for this ballet. Literally, it was a grouping of mesas and mobile stalactites, which shifted and moved as the entrances and exits required. Save for what looked like a bit too much of transparent cellophane shower curtaining at either side of the wings, the central mass of shapes were also lit in a new and creative manner.

The costumes, un-credited, were white or black leotards, and my only objection was to the randomly spaced rhinestone decorations on the chests of Edward Villella and Jacques d'Amboise; the horn-like arrangements in their hair didn't bother me at all. The girls had gold or silver manes of what looked to me like Christmas tree tinsel in their hair but this was not unattractive in movement.

**Arthur Todd.**

*THE TOMB OF THE LIONESSES AT TARQUINII (520 B.C.) is one of the most brightly alive of all the Etruscan monuments, with its gay dancers displaying colourful exuberance that is always under tense muscular control. This couple mirror each other's movements in balancing on the ball of one foot as their legs jerk upward violently. At the same time, the girl's hand performs a delicate finger gesture. The heavily draped dancer on the right from the same tomb has limbs that are equally supple and taut as she strides forward gracefully in her ritualistic walk.*

# *The Mysteries of Etrurian Dance*

**by MARIO AMAYA**

**THE DANCE IN ART: 3**

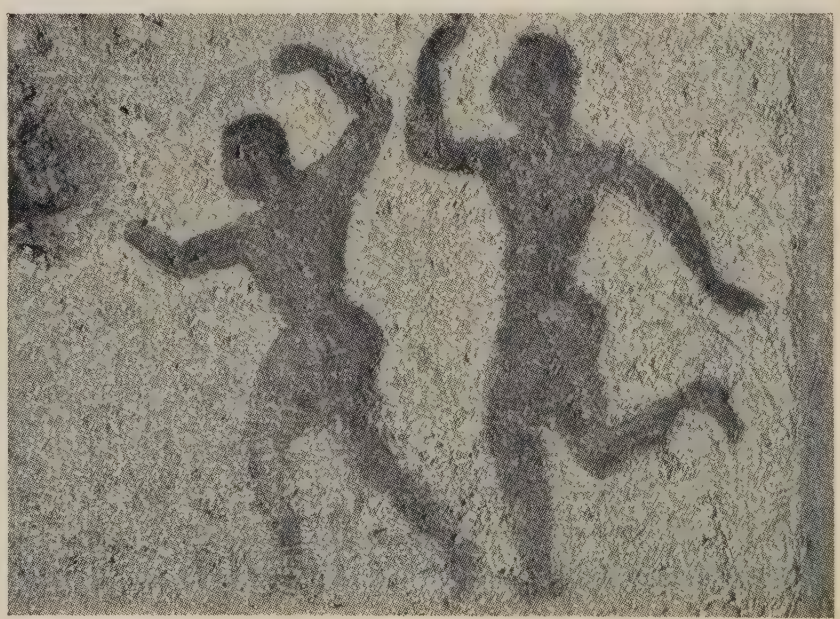
OF all the monuments of the past that give us a visual history of the dance, the most intriguing are Etruscan wall paintings.

These exquisite works of art will always tantalise us with their beauty, yet never reveal their secrets, despite the genius of the artists who described the rhythmic movements of ancient Etruria.

For, unlike Greek carving and vase decoration which are explained by a wealth of ancient literature that has come down to us, the mysterious Etruscans failed to give us the exact nature and purpose of their dance and left nothing but their art to illuminate its meaning in their lives.

Since the Greeks achieved the highest and most influential civilisation in the period before the Romans, one looks to Athens for the standard by which to estimate the meaning of all dance in the classical world. From the very beginning, dance played an integral part in the culture of Greece: no religious observance would have been complete without dancing; by the 7th century B.C., Athens was celebrating a dance festival in honour of Dionysus; the dance was essential to all

*THE TOMB OF THE AUGURS (530 B.C.) is decorated with furious and bloody scenes of funeral games depicted in relentless realism. One of the most powerful figures here is the Masked Dancer who is sometimes described as the "Man who is running away". But there is little doubt that this performer, identified as a masked actor, is actually performing a dance that is strikingly similar to the couple in the Tomb of the Lionesses. The dancers to the left come from the Tomb of the Bacchants (520-510 B.C.). The loss of definition through the ages has transformed these two cavorting figures into impressionistic images that accentuate and enhance their lively movements.*



funeral ceremonies where solemn processionals were accompanied by chants and music; there were special dances for weddings as the bride was led to her new home; dancers were hired to amuse the guests at feasts; soldiers danced to celebrate victories; physical exercises in the stadiums were carried out to music in a sort of dance routine; the Greek theatre incorporated choral dancing in its drama. By the time of Plato, every Greek home had a dancing master for the boys and a dancing mistress for the girls.

But what of Etruria? Far from Greece, on the Tyrrhenian side of central Italy, in what is now called Tuscany, this small country certainly came under the influence of the greater power through trade and perhaps even domination. Yet, the Etruscans in their precious wall paintings, never gave way to the Greek style of art that swept the western world although they accepted some of its conventions. This tempts one to think that they clung to their own individual customs, rituals, and dance, despite the overwhelming change in civilisation effected by the Greeks.

Throughout their archaeological history, which lasts some 700 years — from the 8th century B.C. to the first — they were never to give up their local traits, until the crushing fist of Rome made them part of the Empire.

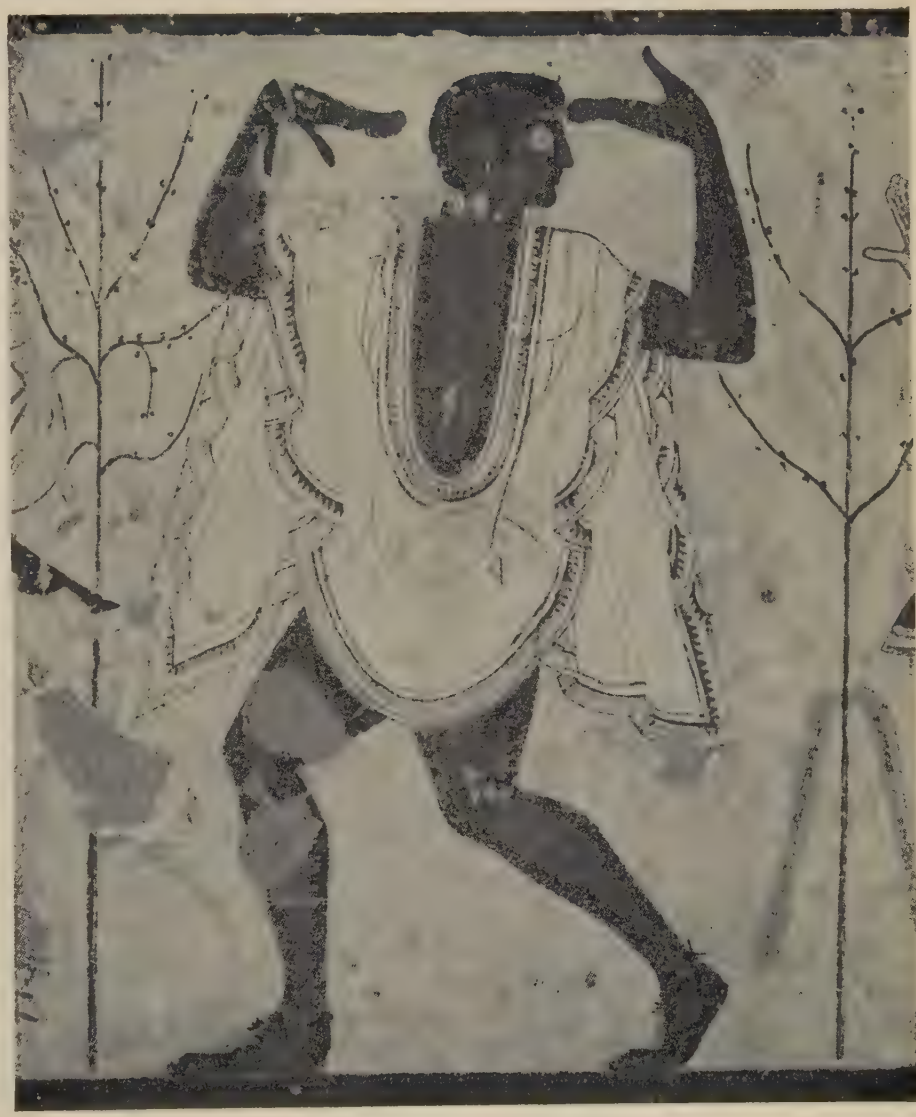
These strange people who leave no history of themselves, were emigrants from Asia Minor, according to Herodotus, and came to Italy by sea. Their prosperity was due mainly to mineral wealth dug from the rich Tuscan hills and they were banded together by a league of twelve cities, the most important of which were Veii, Chiusi, Tarquinii, Perugia, Arezzo and Fiesoli. From the 6th century onwards we know they suffered a decline in commerce and their art became less dependent on Greece and more provincial and local. Aggressive inroads of the Italic peoples from the Appenines and the Gauls from across the Alps, soon reduced Etruria to a token province and it came under the power of the Roman Republic. But still the strong personal expression of art continued in their wall paintings and we know that Etruria led an autonomous life under the Republic.

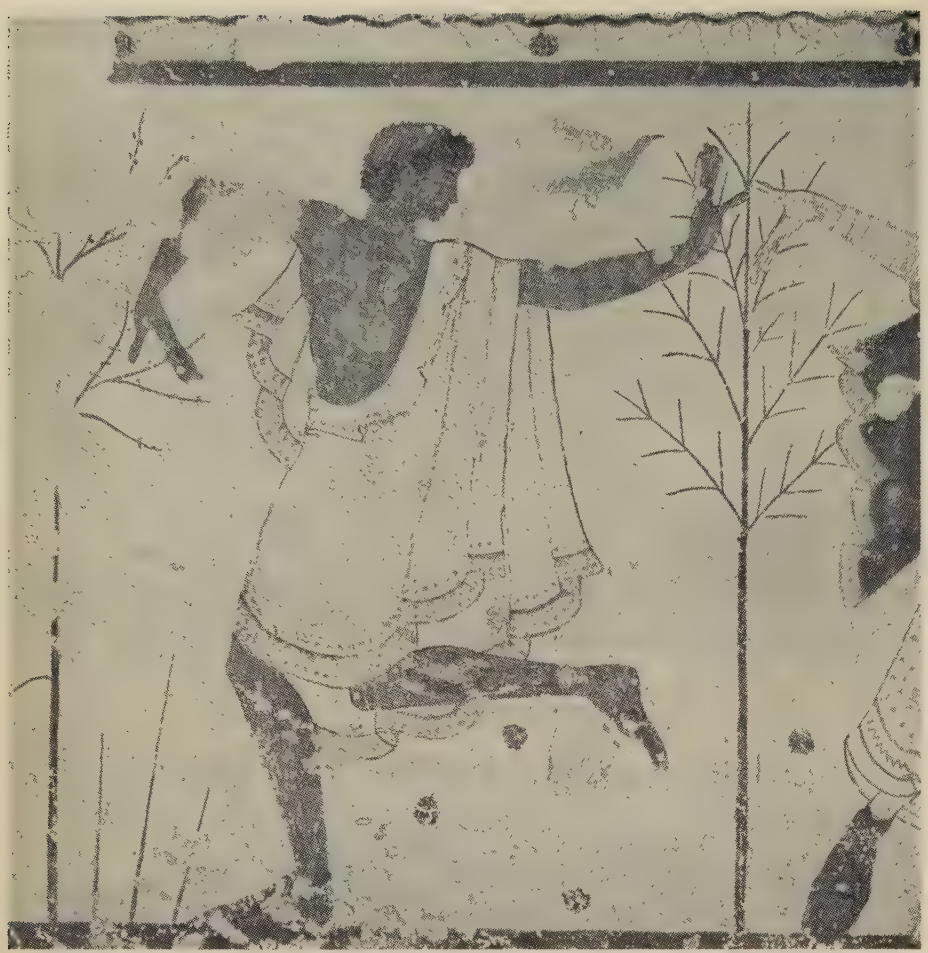
It is interesting that the wealth of dancers appearing in Etruscan art during its period of highest development in the 6th and 5th centuries, ceased soon after its economic decline. There are no dancers recorded in frescoes, carvings, bronzes or other existing artifacts after the mid-5th century B.C. But we know the great tradition of Etruscan dancing continued, because there is a story of the Republic calling for Etruscan dancers to perform at an important festival in Rome.

Too much importance has been attached to the fact that all the scenes of Etruscan dancing which have come down to us, are on the walls of funerary tombs or on sarcophagi. Since these secret underground caves, cut out of the hills to hold urns for ashes, are practically all that survive of a lost culture, it would be nonsensical to conclude that the dance in Etruria was only connected with death. The fact that the tombs themselves were actually artistic recreations of life for the deceased — meant to reconstruct vicariously the pleasures of the living for the dead — it seems likely that so many dancers appear on the walls of tombs only because dance was integrally bound up with the Etruscan way of life.

Although the tombs of Etruria provide the only knowledge of painting in the

*THE TOMB OF THE TRICLINIUM (c. 470 B.C.): The dancers above and below express a more sophisticated sense of rhythm than the dancers in any other tombs. The gyratory movements of their legs and arms and their exquisite gestures are in beautiful harmony with the free-flowing lines that describe them.*





*THE TOMB OF THE TRICLINIUM: The movements performed by the dancers in this tomb, as can be seen on the previous page, are always tender and gentle, though sometimes languid and sometimes abandoned. Despite the wild "Charlestonian" movements of the dancer above, there is a noble refinement and delicacy of purpose in everything he does.*

*THE FRANCESCA GIUSTINIANI TOMB (mid-5th century, B.C.): Although this tomb is more prosaic and workaday than the other tombs of Etruria, there is still a robust attraction and high-spirited glamour in the steps of the dancers. In the couple below, the woman's free-wheeling* pirouette *and the man's pantomime gesture have a rough, earthy charm.*

ancient world apart from Egypt (hardly any Greek painting has survived to the present day), they are few and rare.

In the 18th century, when the tombs began to come to light, some 60 chambers were recorded at Tarquinia and another 20 at Chiusi; now, only 20 have survived at the former place and a mere three at the latter. Still, the number of tombs in which there are — or have been — dance scenes of which detailed descriptions exist is 21. Eight of these belong to the 6th century (530 B.C. onwards) and 13 to the 5th century. Seventeen are in Tarquinia and four in Chiusi. From these existing frescoes we must formulate our entire knowledge of the dance in Etruria.

The dancing figures that spill out around the walls of the brilliantly coloured tombs in organised picture cycles are unlike anything else known in the classical world.

Although their movements are vigorous and unrestrained, there is none of the drunken revelry or tipsy cavorting of the Greek Bacchic dances. Many of the Etruscan dancers carry wine jugs or are surrounded by flasks, but they seem more intent on conviviality and gaiety than on wild, uncontrollable abandon.

The intention of the picture cycles in the tombs was to create an atmosphere of pleasant amusement for the dead, who are almost always depicted reclining on banqueting couches and watching the festivities. Therefore, most of the dancers are young boys and girls amusing themselves without self-consciously performing. There are a few older dancers, men who perhaps are hired actors — as well as children and servant dancers and dancers in armour. The dances are stylised, with much angularity and unnatural posturing that is unknown in Greek dancing. Legs kick high, arms are flung out, strides are long, but always there is some delicate bend of an elbow, some strange contortion of a bent or limp wrist or some mysterious finger language — not unlike near-eastern or Indian dancing — that makes one feel the dancer is in complete control of himself. The youths are almost always dressed in a stole-like drapery, flung over their reddish-naked bodies, which falls in one great festoon to their groin in front, its ends thrown over either shoulder and falling behind. The women mostly all have diaphanous chitons which show their naked, cream-coloured bodies beneath — either the fashion of the Etruscans or a convention of the artist to show the body beneath the dress. Sometimes they are heavily, almost cumbersomely dressed in not only a chiton, but in a stiff, cloak-like robe with lappets or small boleros over bell-shaped skirts in the Cretan manner. Their clothes are always gaily patterned with stars, crosses or dots. Sometimes they wear eastern head-dresses known as *tutulus*, high caps that cover their hair. Jewellery is the least important adornment, but earrings, bracelets and diadems are not unknown. They usually wear shoes or boots which does not prevent them from dancing on half-point in measured advancing steps.

Nowhere in Etruscan painting do the dancers touch. Often a couple will synchronise their movements, either symmetrically or asymmetrically, as they dance together, but they avoid physical contact and only in the Tomb of the Triclinium does a girl's hand meet her partner's, and then just with finger-tips touching through the branches of a low tree — perhaps more an artistic accident than a portrayal of reality.

There is no solemnity in the Etruscan

*THE FUNERAL DANCE FROM A TOMB AT RUVO (second half of the 5th century, B.C.), now at the Naples Museum, is perhaps one of the most important frescoes extant, since it is virtually the only one that shows a definite link between the Greek custom of the funeral chain dance, rendered in distinctly Etruscan style. The 36 figures in this band, advance in compelling, repetitive procession that reminds one of the candenced rhythm of the* choros *in the Greek tragedy.*

dance, no funeral processions such as the ones that occur in Greek art. The only Etruscan painting, which has such a funeral procession, is from southern Italy at Ruvo (now in Naples). This frieze-like fresco dating from the second half of the 5th century, is entirely Etruscan in style and colour, but completely Greek in the ritual band of women linking hands in a death dance. Consisting of six panels, over 18 feet in length, there is almost an incantatory repetition in the 36 women's figures as they moved across the wall. They are all dressed in the same robes, with their heads covered, and they walk in a monotonous oneness. The pattern is only relieved by arbitrary and beautifully coloured robes, one brick-red, one sky-blue, yellow-ochre, and green, set off with black. This chain dance is split into two groups of 18 women, each with a leader, possibly male. It is one of the most important links between Etruscan and Greek art in existence.

In the Etruscan dance there are no slow, balanced, rhythmic movements. Even when a dancer is performing a measured walk, he will suddenly twist his torso in the opposite direction to that which he is moving, or else throw up his arm in a disturbing angular pose. His head is thrown back and he will jerk up one knee while balancing on the ball of the other foot. Or else he holds out his arm in some contorted way. If the beauty of classical dancing is a delicate balance between tension and relaxation, then we might conclude that the Etruscans were not striving for classical beauty at all, but performed regulated contortionary movements to a definite rhythm, perhaps not unlike our own Charleston or Rock 'n' Roll.

This would explain the biggest mystery of the Etruscan dance — that of the consistent lack of "opposition". Opposition, or *chiastico,* is the basis of natural progressive movement, whereby the left arm will swing back as the left leg moves forward, while the right arm will swing forward as the right leg is back. This happens unconsciously in walking, running or leaping and it is particularly obvious when one leg is off the ground, since the opposite arm usually is raised to balance the body.

How strange, then, that this natural sense of rhythmic balance in movement was completely ignored by the Etruscans in their dance. Almost always we see the dancer's right leg advanced while his right arm is extended, his left leg drawn back while his left arm swings back. This gives the dancer an unbalanced, unstable and consequently ungraceful appearance. But since the Etruscan dancer seems to be fond of stylised unnatural arm postures and contortions of wrists and fingers, it could be that he adapted this unnatural method of progressive movement as a special feature of his dance.

It has been suggested that the lack of opposition in Etruscan painting is due to a lack of technique by the artist, who was still naïve enough to render torsos frontally, while limbs and head were seen in profile. However, the keen observations of animals in movement on the walls of these tombs, indicate an Etruscan artist who knew how to make progressive movement look natural — if he so desired.

If this is true, then it means there was a very important difference between the Greek approach to aesthetics and that of the Etruscans. For the Greeks, a deeply-instilled sense of natural rhythm was a means of achieving human perfection, whether it be in dancing, painting, or sculpture. But not so with the Etruscans, if we are to believe their artists ; in these frescoes there is a brilliant display of asymmetry, using colour, shape, line and form to un-balance a composition just enough so that the spectator must look hard to find any sense of proportion in the whole. This expressive aim is disguised by a superficial symmetry created with the separate "scenes" of each tomb, marked off by the convention of a small tree or a decorative device, and the superimposed "structures" of painted-on dados, pilasters or beams. But within these structural compartments with their obvious regularity, each individual scene has an extraordinary amount of complicated ideas carried out, with no intention whatsoever of harmonising or balancing the entire chamber. Here is another example where the dance and art share an unconscious but inevitable relationship.

From the mid-5th century B.C., onwards, the frollicking, happy youths and maidens that danced through the tombs of Tuscany vanished, along with their attendant musicians playing double-pipes and lyres, the huntsmen, the wrestlers, the servants, children and dogs.

This cheerful approach of reconstructing happiness for death, was suddenly turned to dark forebodings of the beyond. Gloomy, atavistic beliefs and sanguinary rites took over the brightness and gaiety of the funeral monument, as the thought of Hades threw a dim and eternal shadow over all life.

## THE SLEEPING BEAUTY

*continued from page 14*

production by Ninette de Valois assisted by Peggy Van Praagh, with décor and costumes by André Delfau. The cast included Margrethe Schanne as Aurora, Henning Kronstam as Florimund, Inga Gotha as Carabosse, Ruth Andersen and Niels Kehlet as the Blue Birds and Kirsten Simone (who subsequently also danced Aurora) as the Lilac Fairy. A few changes had been made from the Covent Garden production, including a new version of the Garland Waltz, where six couples were led by two soloists (Fredbjorn Bjornsson and Kirsten Ralov), and a welcome change in the last act (curiously still not incorporated into the Covent Garden production) whereby the King and Queen make their entrance *after* the arrival of the Court, and then all the *divertissement* dances are orientated towards them.

At the end of December, 1957, Nicholas Beriosov produced the ballet at the Stuttgart State Opera for the Stuttgart Ballet, with décor and costumes by Bauer-Ecsy. The first cast included Xenia Palley as Aurora, Donald Barclay as Florimund, Dulce Anaya and Hugo Delavalle as the

*continued on page 34*

*ARTISTS IN NEW JOBS: Left, Raymundo de Larrain, nephew of the late Marquis de Cuevas, achieved international fame as the designer of the famous de Cuevas* The Sleeping Beauty. *Now it is reported that he is to become Artistic Director of the company. He is seen in Lido's picture in his Paris apartment.*
*Right, Gower Champion has been a famous dancer in America for many years. Recently he turned choreographer and dance director and scored a hit for his work on the musical,* Bye Bye Birdie, *to be seen here shortly. His most recent success has been* Carnival. *He is seen, left, rehearsing Anna Maria Albergetti, Jerry Orbach, Kay Ballard and James Mitchell in this new Broadway hit.*
*Photo: Friedman-Abeles.*

# curtain up!

## New wine in old bottles

AS the Edinburgh Festival's new director, Lord Harewood, has in the past been concerned with opera, it came as no surprise to find that any dancing, during the three weeks, would also be given with singing. There is of course Frederick Ashton's new production of Gluck's *Iphigenia en Tauride* for the Covent Garden Opera which may possibly have no dancing at all. The only other dance event being a conglomeration of the Western Theatre Ballet with the Scottish National Orchestra and various singers who will take part in a good old get-together of old works which are claimed as "typical of the twentieth century's tendency to jettison traditional and hide-bound forms". Care should be taken to see that this does not become "typical of the 'sixties tendency to jettison everything *other* than traditional and hide-bound forms".

The main interest in this programme, which plays for a week at the Empire Theatre, will be *The Seven Deadly Sins* of Kurt Weill, in which the composer's widow, Lotte Lenya, will sing the rôle she originally created in the early 'thirties. When she sang it here at the Savoy, during Balanchine's Ballets 1933 season, the other half of her double Anna-Anna rôle was danced by Tilly Losch. Now it is Anya Linden, on temporary loan from the Royal Ballet, who will dance the wayward Anna. *The Seven Deadly Sins* is one of the many works of Weill for which Brecht wrote the lyrics and which were translated into English by W. H. Auden. The original Balanchine choreography will be replaced by something new from Kenneth MacMillan. Idly, one wonders why.

Other works in this programme are Milhaud's *Salade,* with new choreography by Peter Darrell, and Stravinsky's *Le Renard,* with Alfred Rodrigues.

It might provide a week of interesting experiment, particularly in seeing what the new-generation choreographers make of works which were established and acclaimed almost before they were born. But this single week of mixed works seems slight representation of ballet for a festival that has in the past managed three weeks and which is also regarded, outside the British Isles, as being one of the world's main festivals of ballet. Possibly it means that the festival authorities have at last realised the deficiencies of the Empire Theatre and what ballet companies have had to suffer there in the past. Now will they please provide a new theatre for ballet?

## Russia for Festival

ON March 23, Benn Toff, London Festival Ballet's General Administrator, returned to England having signed a contract, a few moments before his departure, for Vladimir Bourmeister to choreograph and Yuri Piminov to design, the first Soviet ballet to be created for a ballet company in the West. This full-evening work, in a prologue and two acts, is the *Snow Maiden* with music by Tchaikovsky. The music, almost unknown in the West, was originally written by Tchaikovsky as incidental music to Ostrovsky's play of the same name. It precedes, of couse Rimsky-Korsakov's opera which is well known in England, as for many years it was in the repertory of the Sadler's Wells Opera.

As a result of Toff's negotiations, Bourmeister and his wife arrived in London in April and started rehearsals immediately with the company. The ballet will have its world première at the Florence Festival in July and a few weeks later London will see it when the company opens its two-month summer season at the Royal Festival Hall.

In addition to all this, Toff also signed-up Maximova and Vassiliev to appear for a month as guest artists during the London season. These are the two who were due to appear last Christmas as guest artists in *The Nutcracker*; they did not come and it was later rumoured that they had been sent to dance in the Middle East. This time the authorities in Moscow have definitely said "they will come".

## Welcome on the mat

THE two young Soviet stars will not be Festival Ballet's only guests during their summer season. Another guest, and a very welcome one, will be Szusza Kun, the charming ballerina from Budapest who saved Festival's bacon when the promised Russians failed to materialise. There also seems every likelihood of there being a Danish cast when Lander's *Etudes* is given. With Toni Lander back in the rôle she created and in which she has proved to be unsurpassed, and Flemming Flindt back in one of the principal male rôles, there is also a possibility that another Danish male star will join them.

Moving back across the river from the South Bank, what of that other guest with the Royal Ballet at Covent Garden? It now seems that John Gilpin's guest appearances will not be confined to the seven scheduled for May and June. There are rumours that he may appear with the smaller company when it resumes its provincial touring after their Far Eastern stint. It also seems that he will create one section of Kenneth MacMillan's plotless ballet to Bliss music, without scenery or costumes, when it has its Covent Garden première in the Autumn.

### Autumn Leaves

LEAVES will not be the only things falling thick and fast next Autumn — the ballets rumoured to be put on by the Royal Ballet seem to be about as numerous, though we hope this is where any similarity with regard to "falling" ends. From what we read and hear it seems that the night MacMillan's Bliss ballet goes on at the Garden will be another of those "nights to remember" which the Royal Ballet occasionally, and surprisingly, coughs-up. There is also to be a new creation by Alfred Rodrigues — *Jabez and the Devil* — based on a film with Walter Huston which some people may have seen many years ago. And if rumour is more than the lying jade we occasionally hope she is then the evening will be rounded off by a revival of Massine's *La Boutique Fantasque.*

From across the Atlantic will come Jerome Robbins to mount his first work for a British company, and he will be a most welcome visitor to Covent Garden. Then some time during the winter, Ashton is due to create a new major work for Margot Fonteyn, and it seems that, at the moment, she may play one of those two great demi-mondaines of the Second Empire — Marguerite Gautier or Manon.

### The Marchesa carries on

THE International Ballet of the late Marquis de Cuevas will, it now seems, carry on. After it was reported in the press that the company would disband in August, a number of people have had second thoughts. The production of *The Sleeping Beauty* has been so successful that it will return to Paris for another three months in the autumn, possibly to the Chatelet Theatre where the Diaghilev Ballet staged its first Paris season and which has recently become the home of spectacular musicals. There is talk of an even more spectacular new ballet for the end of this year — *The Thousand and One Nights.* This would be designed by the cousin of the Marquis, Raymundo de Lorrain, who more than anyone has been responsible for the success of *The Sleeping Beauty* and has now been appointed Artistic Director of the company. It is indeed good to know that the Marchesa will continue to finance the company that her husband made world-famous, and that by so doing a large collection of dancers will be kept in employment.

### Learning not to dance

THERE are so many people in this country learning to dance that I am particularly pleased to learn about the Royal Academy of Dancing's new courses for people who do *not* want to dance — at least professionally.

One is for children who have already completed their grade examinations, the other is for young adult beginners. As well as classical ballet technique they are to learn something of the history of ballet and dance and some general background of art and music.

The suggestion is that this will help them to become enlightened members of the audience as well as gaining poise and confidence. Well, we could certainly do with some enlightenment in our audiences, and a bit more amongst the young dancers would do no harm either.

### They both worked for ballet

SO much has been written about the achievements of the late Sir Thomas Beecham in the worlds of opera and the concert hall that his contribution to ballet is in danger of being completely overlooked.

Of course he did nothing like so much for ballet as for the other musical arts which he supported and transformed in this country. On the other hand, he participated in the Diaghilev Ballet's first London season, conducted for the Camargo Society and other companies and himself arranged several ballets, including one — *The Gods Go a'Begging* — which enjoyed popularity in three different versions. More important, perhaps, Beecham's effect on public taste in music must have helped to make possible the use of much music now popular in the ballet repertory.

Not so well known in England, Kjeld Abell, the Danish playwright who recently died in Copenhagen, had a rare versatility and worked for ballet as well as for the straight theatre. Abell worked with Balanchine on productions in London and Copenhagen and designed the revival of *Apollon Musagetes* for the Royal Danish Ballet in 1931. He also wrote the stories of several ballets by Harald Lander and for them he frequently designed the scenery and costumes. *The Widow in the Mirror,* an experimental work of the 'thirties with choreography by Borge Ralov, also had theme and décor by Abell. It established itself in the repertory of the Royal Danish Ballet for many years and remains, like the Brecht-Weill-Balanchine *Anna-Anna (The Seven Deadly Sins),* as one of the most typical expressions of that epoch.

### Pairing off

TWO pairs of Royal Ballet dancers have recently announced their engagements. They are Audrey Farriss to William Wilson and Carole Needham to Christopher Gable. Farriss and Wilson are temporarily parted owing to the fact that she is in the Far East with the smaller company and he remains in London until the Russian trip. Gable has recently had a run of ill-luck owing to a bad back which has kept him out of his two big new successes, *The Invitation* and *Les Deux Pigeons.* Mercifully the injury was not as serious as was first believed, although he was unable to go with his company to the Far East. He and Carole Needham hope to get married this summer.

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## *happy birthday to...*

| | | |
|---|---|---|
| | | May |
| Pamela May | Royal Ballet Organisation | 30 |
| | | June |
| Rosemary Lindsay | The Royal Ballet | 2 |
| Mary Duchesne | Borovansky Ballet | 2 |
| Molly Lake | Teaching in Turkey | 3 |
| Carlos Carvajal | De Cuevas International Ballet | 3 |
| Michel Boudot | London's Festival Ballet | 3 |
| Natalie Krassovska | Ballet Russe de Monte Carlo | 3 |
| Nina Vyroubova | De Cuevas International Ballet | 4 |
| Robert Harrold | Teaching | 4 |
| Gillian Martlew | Ballet Rambert | 5 |
| Petrus Bosman | The Royal Ballet | 5 |
| June Sandbrook | Ballet Rambert | 5 |
| Derek Rencher | The Royal Ballet | 5 |
| Ninette de Valois | Royal Ballet Organisation | 6 |
| George Zoritch | Ballet Russe de Monte Carlo | 6 |
| Sandra Vane | Opera House,Teheran | 6 |
| Max Natiez | Western Theatre Ballet | 7 |
| Patricia Ashworth | Ballet Rambert | 8 |
| Deirdre O'Conaire | London's Festival Ballet | 9 |
| Keith Beckett | TV Dance Producer | 11 |
| Beryl Grey | Guest Ballerina | 11 |
| Christine du Boulay | Teaching in Chicago | 12 |
| Joan Potter | London's Festival Ballet | 12 |
| Clover Roope | Western Theatre Ballet | 12 |
| Jeanette Minty | London's Festival Ballet | 13 |
| Frank Staff | In South Africa | 15 |

## *Dancer You Will Know*

### VYVYAN LORRAYNE

*BORN in Pretoria, South Africa, on April 20, 1939. Started dancing in Durban at the age of eight, and later studied with Faith de Villiers in Johannesburg. Came to London in 1956 and joined the Royal Ballet School for one year. Became a member of the Covent Garden Opera Ballet in 1957, joining the Royal Ballet Company in 1958.*

*Creation: Leading Dancer in* Love Duet *(for Sunday Ballet Club); Rôles: Lilac Fairy, Crystal Fountain Fairy and Florestan* Pas de Trois *in* Sleeping Beauty; Pas de Six *in* Swan Lake; *Bathilde and Zulme a Wili in* Giselle; *Prayer in* Coppélia; *Prelude in* Les Sylphides; *Tsarevna in* The Firebird; *White* Pas de Deux *and Red Girl in* Les Patineurs; *2nd* Pas de Trois *in* La Fête Etrange.

ANYONE who has seen the South African musical, *King Kong,* must have been struck by the immense vitality of its coloured dancers, and as something of this same dance vitality is so often found even in white South Africans, one is tempted to put it down to the climate! But undoubtedly the exceptional quality of South African teachers has enabled them to produce a classical ballet tradition that has already created a truly remarkable quota of dancers, many of whom up to now have played a great part in the emergence of British ballet, and one can only hope that when they become foreign nationals some arrangement can be made for them to continue to play their part.

One of the latest, indeed one of the most promising, of the South African recruits, is Vyvyan Lorrayne, a lovely dancer who has already shown distinctive promise. In Meriel Evans's *Love Duet* she revealed the full extent of her lyrical potentialities. She brings a sweeping fluency and warm dignity to the Lilac Fairy, and in all her dancing there is a plastic quality that inevitably recalls the Russians.

# *Profane and Sacred on Easter T.V.*

*LA SYLPHIDE: Left, James (Flemming Flindt) and the Sylphide (Lucette Aldous) in Act 1.*

*Below, left, the Sylphide flies up a tree while James tries to entice her with the poisoned scarf. Below right, the witch Madge (Gillian Martlew) finally triumphs over her hated enemy, James.*

*Photos: B.B.C.*

## BALLET RAMBERT'S La Sylphide

**Given on B.B.C. television on Easter Day, April 2, 1961. Choreography by Auguste Bournonville. Reproduced by Elsa Marianne von Rosen. Music by Lovenskjold, played by the London Symphony Orchestra, conducted by David Ellenberg. Designed by Lionel Radford. Produced by Margaret Dale.**

*The Sylphide* ..... LUCETTE ALDOUS
*James* ..... FLEMMING FLINDT
*James's Mother* ..... VALERIE MARSH
*Effie* ..... SHIRLEY DIXON
*Gurn* ..... JOHN CHESWORTH
*Madge, a Witch* ... GILLIAN MARTLEW
*Village Boys* ..... KENNETH BANNERMAN, JOHN O'BRIEN
*Nancy* ..... JENNIFER KELLY
and *Corps de Ballet*

WITH one's friends tut-tutting that the TV *La Sylphide* lacked the magic of the Ballet Rambert's stage production, one is likely to be swayed into forgetting its many merits. Naturally, Margaret Dale was handicapped in that she is not as familiar with it as she obviously must be with the Royal Ballet's repertoire. Nevertheless, if compared with other television presentations, including some of her original productions, *La Sylphide* is one of the best she has given us and well-worth a second viewing. Being a narrative work with so much detailed plot interwoven into the dance, the constant problem was obviously where to set the cameras. The first act depends largely on stage pictures and dance patterns designed to be seen in relation to a proscenium arch. But, as seen too often in the past, if any more than about eight dancers are seen *en masse* the picture dissolves into an airless blur. Act 1 naturally had to rely on close-ups, which may not always have been ideally selected to convey the plot with crispness, or please everyone, but which were generally very appropriate. I thought the main faults were a too literal tracking of some of the solos, and a tendency to break the action up into far too many shots. Yet, on the other hand, the effect of the camera tracking through the final tableau scanning face after face only to stop at the swooning Effie could scarcely have been bettered.

Lionel Radford's Act 1 set with its antlers, hunting swords and heavy Scots baronial furniture provided a perfect setting, though the second set, with its wide expanse of white sky, looked exactly like one of those cheerful backgrounds for Sonja Henie ice-spectaculars. Better contrast would have been given by a more leafy setting which would, anyway, have had some chance of capturing the lovely vaporous effects made possible by the predominantly white costumes. Yet here it must be said that some of the shots of the villagers clambering over the rocky paths on to the stage looked extremely appropriate.

As a whole, the production was rich in surprises and disappointments. As a whole, it was very good indeed, but if it must be broken up into parts and particular sections dwelt on for their effects according to the current conception of criticism, it may well appear less impressive. If a star must be

sought, then I suppose it must be Shirley Dixon, whose performance as Effie was very persuasive. Not even the closest camera lens can blackmail her into those frosty familiar stares and poses, while John Chesworth, whose rôle of Gurn somehow appeared amplified, projected himself equally well with his hearty, aggressive swagger. Regarding the two principals, Lucette Aldous, despite her lyric grace and avoidance of any suggestion of sentimental self-pity, and Flemming Flindt, despite his warm-hearted manner, both looked at times as if they had been instructed to tone down or obliterate facial gestures for close-ups. Neither registered nearly enough expression in the "soliloquies" and, regrettably, next to nothing in the dead-pan death scene. Their dancing, however, approached perfection. Lucette Aldous was brilliant in *allegro* and and her swift, soaring *jetés*: Flindt impressive in his easy elevation and unforced *batterie*. Facial expression, too, was largely out of the question for Gillian Martlew, who was encased in plastic wrinkles which were pictorially sinister enough. The variations in Act I were well danced by Kenneth Bannerman, John O'Brien and Shirley Dixon, while the company gave a spirited but tidy performance of the reel. One of Margaret Dale's most effective shots was of Flindt in tortured remorse at his own thoughtlessness holding a close-up, but moving aside abruptly to display the final tableau of Sylphides who had taken their positions while he was masking the background.

### Laudes Evangelii

**Presented by Associated-Rediffusion on Good Friday, March 31, 1961. Choreography by Léonide Massine. Music: Valentino Bucchi, played by the Sinfonia of London, conducted by Myer Fredman, with the Glyndebourne Festival Chorus. Directed by Joan Kemp-Welch.**

*Christ* ..... ANGELO PIETRI
*Mary* ..... TATIANA MASSINE
*The Archangel Gabriel*...GERHARD OHN
*Elizabeth* ..... TATIANA ORLOVA
*Joseph* ..... NICOLA PETROV
*The Three Magi*
HANS VON KUSSEROW,
ROBERTO HOCHMAN,
LORIS GAI
*Rachel* ..... ELLETRA MORINI
*Judas* ..... ALBERTO TESTA
*Veronica* ..... ANNA RAZZI
*Mary Magdalene* ... ANNA VAUGHAN
*Mary, Mother of James*
MARGA NATIVO
*Mary Salome* ..... LINDA JONES
*John* ..... LEONIDE MASSINE, Jnr.
*Centurion* ..... ENRICO SPORTIELLO
*Longimo* ..... DEREK WESTLAKE
*Joseph of Arimathea*
NIKOLA POPOVSKI

And *corps de ballet* of the Ballets Européens.

THE whole story of this Umbrian mystery cycle is economically told by Massine and it does not go much beyond recounting the grim stages leading to the Crucifixion and Resurrection. No attempts are made to thrust production effects at the viewers and there is no characterisation to colour the characters — for example, Christ and Mary are never over-sentimentalised. The various absences of the usual emphases only went to concentrate the focus of attention on the dance itself, which was almost so entirely static that it often approached slow-motion effects, and which was also celluloid and two-dimensional and consequently in keeping with Massine's approach to the characters.

In the dance movement, which is performed barefoot, there is no attempt to round arms and soften fingers and wrists. The dancing is flatly flat and little more than a coming to life of a series of frescoes. Elbows are sharply pointed but often balanced in geometrical effect by billowing sleeves which drop at abrupt right-angles, palms are often stretched upward at an oblique angle, while arms are framed around a profile head in water-carrying poses. The tableaux thus consist of innumerable strained and contorted Iconesque poses, but some which featured row upon row of angels, Magi and shepherds distributed at different levels were genuinely memorable. Nevertheless, the overall effect was one of such stillness — accentuated by the fact that there were fewer than usual changes of camera angle — that the few lively episodes, such as the Dividing of the Garments in a boisterous jig, seemed positive danced highlights and no doubt stayed many twitching switching-off hands. The narrow confines of the television screen obviously must diminish all the effects of pageantry which are purported to be so moving when *Laudes Evangelii* is danced as intended in the medieval church of San Domenico in Perugia.

In many respects the dance vocabulary is not dissimilar to the slower passages in the long-drawn-out *Decameron* staged by Massine at last year's Edinburgh Festival. The most impressive of the international cast of performers, all of whom approached the work in a suitably devout spirit, were Tatiana Massine, who could well have stepped down from a Masaccio fresco sideways, Angelo Pietri, Gérhard Ohn, Nicola Petrov, Anna Vaughan, Alberto Testa and Anna Razzi. An unexplained feature of the production was that Angelo Pietri as Christ carried an orthodox cross but was later nailed to a Y-shaped one for the very realistic Crucifixion scene.

**E. C. Mason.**

# *Dance and Dancers* . . . AT HOME

## THE ROYAL BALLET

### No soubrette she

IT isn't the moral tone of *Coppélia* that worries me, in spite of Clive Barnes's warning last March (which reminded me of the *New York Herald Tribune's* famous headline, "*Coppélia* Tells the Facts of Life"). What scares me more is the thought that one day dancers may begin taking seriously all the talk about "soubrette qualities" being needed for the heroine.

For what mainly makes *Coppélia* tolerable, year in and year out, is the fact that its ballerina has one of the few decent classical rôles surviving from the nineteenth century. Nerina, who danced two performances on January 25 and February 20, rightly has no truck with soubrettes ("maidservants in comedies", says my dictionary) and dances Swanilda flat out as a ballerina rôle.

Because she is the most brilliant classical dancer we have at the moment, she is likely to remain the most satisfactory Swanilda for quite a while. She has a physical ease which enables her to ornament her work with grace notes, and a temperamental warmth which makes the character glow from within.

Her partner was Bryan Ashbridge, making his début as Franz. Like Doyle, he is by physique and temperament far removed from the jolly boy we expect Franz to be. Where Doyle, however, enterprisingly transformed the rôle to suit his own gifts, making it quieter, more realistic (but no less funny), Ashbridge adapted himself to the rôle and acted it pretty well, although without the exuberance to match Nerina.

His partnering was excellent (the main reason, I suppose, why he was cast in such an unlikely rôle) but in his solo and *coda* he did not do himself anything like justice, starting well both times but tailing off badly.

On February 10 Stanley Holden, just back from America, relieved the ailing Britton as the Dago in *Façade*. For this relief, much thanks. Holden was as perky as ever, considerably more Italianate (Soho rather than Roman) than in the past, and introduced some nicely amusing, surprised looks back at the dancers under whose head he has to bob in the *finale*.

**John Percival.**

### Supporting Pigeons

DO pigeons have stable-mates? Perhaps not — in any event it seems to be as difficult to find a ballet suitable to make up the programme with *Les Deux Pigeons* as it was in the case of *La Fille Mal Gardée*. On the first night, February 14, before a gala audience including the Queen Mother and Princess Margaret, the company gave a revival of Andrée Howard's *Veneziana* to almost disastrous effect. It was foolish programme planning in the first place, and it was not well danced in the second place.

*Veneziana*, with its irresponsibly hummable Donizetti music and imaginatively evocative Fedorovitch designs, is one of those ballets that to be enjoyable (or even tolerable) needs to be danced superlatively. And this, on the whole, it was not. When La Favorita was danced by Elvin and Beriosova the ballet acquired a certain dictinction from their grandeur. Carol Needham, the rôle's latest incumbant, lacks the sort of personality that is needed to send a shiver down one's spine. Physically she looks as though she might be able to give the part is requisite glamour, but her dancing was not enough. Another weakness in the cast was the presence of Doyle and Gable (both looking miscast and put upon) as the Harlequins. In fairness they got a lot better at later performances, but are never likely to shine in parts intended for dancers of about half their size. (This odd piece of casting was not the management's fault — with Britton and Michael Coleman both on the sick list, a partner of suitable size could apparently not be found for Terry Westmoreland.)

On the thin-looking credit side must be placed Johaar Mosaval's nimble and dazzling Pulcinello. The ballet was made almost worth while by his wittily perky solo, but it was soon evident that he was practically going it alone. Practically, but not quite, for Audrey Farriss and Elaine Thomas made a couple of crisp and well-matched Columbines, while elsewhere Alexander Bennett and Robert Mead produced some elegant and effortless dancing.

Another Howard ballet, *La Fête Etrange*, makes a rather more appropriate partner

to the new Ashton, and the performance on February 23 was slightly better danced generally than on the dismal occasion of Trecu's farewell. The indisposition of Britton brought Richard Farley into the part of the Country Boy. His dancing was far more forceful than when he first appeared in the rôle and his always sensitive acting was perhaps better projected. What he still misses is that sense of emotional climax, the moment of self-revelation, which Trecu conveyed so well, and at the moment the character does not develop sufficiently, his last appearance being too much like his first. However, with a little more experience I think Farley could mature into a dance-actor of very real distinction. **C. B.**

### The water-sprite return

THE main section of the Royal Ballet, the one that had been touring America, returned to Covent Garden on March 2 with *Ondine* and frankly it makes a rather tame work for such an occasion. Nobody can applaud before the end — or if they could they did not seem to want to. Dreary it must have been for the dancers to come back to such a cold house. Nonetheless, it was *Ondine* that had the greatest success in New York and there is no doubt about it being Fonteyn's finest created rôle to date and she has now got so into the transparent skin of the rôle that it hardly seems like playing any more.

If ever there was a one-person ballet, then this is it. Yet the more you see of it the more ingenious Ashton's choreography becomes and it is the perfect example in ballet of art concealing art, that is, as far as the central rôle is concerned. As you look into it the seemingly simple *enchaînements* are in fact a most complicated filigree of steps that are dovetailed together by the hand of a master and which Fonteyn by bringing every particle of her body into play — eyes, head, hands, arms, legs, everything — makes into one of the most positive interpretations of any theatrical rôle in our time. Unfortunately, apart from Tirrenio (the Lord of the Mediterranean always superbly danced by Alexander Grant) the other parts of the ballet are less positive and it is for this reason that the work, after you have become familiar with the wonder of Fonteyn, does not bear frequent viewing.

It is for this reason that we also come to think of the ballet as unbearable without Fonteyn—and, happily, we have been proved entirely wrong. On March 30 Svetlana Beriosova and Donald MacLeary took over the Ondine and Palemon rôles for the first time in England. Unfortunately, I was abroad for this performance and I therefore also missed Anya Linden whom reliable report informs me was excellent as Berta. I did, however, catch up with the performance on April 11 and was deeply impressed.

*NEW CAST IN* ONDINE: *Svetlana Beriosova as Ondine, and Donald MacLeary as Palemon, in Ashton's ballet. They are the first to take over the leading rôles from the original creators, Margot Fonteyn and Michael Somes.* *Photo: Dominic.*

Beriosova's water-sprite owes only its basic structure to Fonteyn, her interpretation is something she must have built up herself with, doubtless, constant guiding from Ashton. It is useless to try and emulate Fonteyn's unique qualities and Beriosova has not tried; rather she has altered the locality of the ballet from German Romantic Gothick to a sort of Walter Crane Art Nouveau. Instead of rippling through the ballet she flows through it in great curly waves. Her movements are big and gloriously fluid. It seems to me that both interpretations are perfectly right and it was heartening to see a Royal Ballet ballerina take a rôle that was not a weak carbon copy of the creator. She uses her heart-catching *arabesque* and extension within the context of Ashton's choreographic utterance and not merely as an effect. Her last act is a long drawn-out sigh as she mourns the inevitable death of her earthly lover; there is eternal sorrow in the final tableau as she contemplates his body.

This aforesaid lover, Palemon, makes hard going for a virile young dancer for there is very little to dance. Although from time to time one got the feeling that Donald MacLeary's legs were itching to break free and dance away, he nevertheless gave a most creditable performance. His interpretation was simple and direct and strangely touching. As time passes he will acquire the manner of being able to walk across the stage as though the earth belonged to him — this usually takes many years of experience as we have found in British ballet from Helpmann and Somes. Until this particular art becomes instinctive he could still learn to eliminate those quick movements of his body and head which always tend to brush the noble bloom of high-born persons. His partnering had, and as it has with many of the Royal Ballet's younger male entry, a splendour. Beriosova seemed to flow effortlessly through his hands like the water she represented.

Jacqueline Daryl has not quite got the measure of Berta and seemed underrehearsed but she appeared to have the blue-print of the part in her hands and the construction will doubtless arise someday soon. Graham Usher's legs twinkled with brilliance through the Mediterranean "Diverts" and a Pulcinella, one of four whom I think was Monica Mason, soared into the air in a manner that I think might even raise a few Russian eyebrows at the Bolshoi. Without in any way wishing to detract from Fonteyn's magnificent performance, I am happy to think that this ballet can continue to exist should she ever think of retiring. **P. W.**

### Sibley back again

THE main interest in the performance of *Coppélia* on March 4, centred on Antoinette Sibley, who, apart from two appearances in Ashton's *Birthday Offering*, had not been seen in England for over a year. Swanilda made a most suitable rôle for her return, for it was in this part that she first attracted widespread comment dancing in the Royal Ballet School performance in 1959. Since we last saw her she seems to have gained greatly in technical assurance, yet at the same time she has not lost that pure classical style that hallmarks even her tiniest gesture. Her acting was resourceful and charming, but it was not until the last act that she really came completely into her own, and here the sweet formality and crystal-bright *brio*

of her dancing made their fullest effect. At times, in the coda-finale, for example, she tended to stress virtuosity at some slight expense to her normal musicality, but this was a tiny flaw in a glittering performance. It made me all the more sorry that an injury to her foot last year robbed us of the chance to see her Aurora in *The Sleeping Beauty* — a loss, incidentally, which unaccountably the Royal Ballet seems in no hurry to restore.

Partnering Sibley was Graham Usher, a likeable almost whimsical Franz, who danced a dazzlingly fluent variation in the last act. His very secure partnering, with its beautifully high lifts, was in its way equally notable. The rest of the cast was drawn from the smaller company, among whom Helen Starr gave a promisingly poised account of Aurora. Emanuel Young conducted the orchestra with little distinction. **C. B.**

## In and around the lake

ON March 6, the first company stormed back to Covent Garden with *Swan Lake,* although the first act was rather more of a squall than a storm. Brian Shaw, Maryon Lane and Antoinette Sibley produced an uneven *pas de trois,* with all of them seeming off form. The dancing of the peasant boys and the peasant girls lacked vivacity, and what little distinction this first act possessed was provided by the three men in the *pas de six,* Gary Burne, Keith Rosson and Bryan Lawrence. Burne in particular seemed tidier than hitherto.

With the second act we came to Svetlana Beriosova, who produced what was quite possibly her very best ever Odette/Odile. She has now found the secret of being remote without being cold, her dancing has a peculiar eloquence and distinctive musicality, while her whole interpretation is exquisitely of a piece. She appears to have amplified her performance, accentuated such things as the grandeur of her *épaulement* and added the finishing touches to her characterisation. This Odette is cast in alabaster, and even her seductive Odile gleams with a cold fire. Interestingly her face plays a comparatively small part in her acting, and she relies for almost the whole compass of the rôle on the expressiveness of her body.

Donald MacLeary makes her a superb partner, and I am certain she owes a great deal of her recent development to his care and strength, which has almost literally taken a weight off her shoulders, and allows her to dance out quite untroubled. His dancing had a smooth brilliance, but it lacked the impact that it could acquire with greater *panache.* His *grand jetés,* for example, were exceptionally high, but would have been even more effective had they travelled further. On the whole his dancing needed more heroism and less impetuosity, but this is judging him on a very high standard indeed. His acting is by far the least satisfactory part of his performance, he has lost the hand-shuffling diffidence he once had, but there is more than a touch of affectation about his princely airs and graces, and his complete interpretation lacks depth.

The rest of the dancing was at a good average level, especially the leading swans of Betty Kavanagh and Deanne Bergsma, the latter surely being one of the most ecstatic fliers ever to be in our swannery. But no dancing, however brilliant, could outweigh the fusty mediocrity of the Royal Ballet's production of *Swan Lake.* Dull, episodic, frequently irrelevent, and dramatically and musically weak to the point of tottering — this ballet needs a shot in the arm. It was, however, a pleasure to welcome back John Lanchbery to take charge of the Tchaikovsky score. **C. B.**

## Well-guarded Fille

WHAT is a classic, and how long does it take to make one ? When *La Fille Mal Gardée* was restored to the repertory on March 8, the programme assured us that the ballet was receiving only its 18th performance at Covent Garden. Yet somehow, by heaven knows what strange alchemy, the ballet seems already to have established itself, time honoured and immovable, as a classic. To my mind, one thing apart, it is the most perfect full-scale ballet in the repertory. That thing is Osbert Lancaster's plebian décor and costumes. How Lancaster, an artist of proved wit and originality, could have fallen into the trap of trying to send the ballet up with a comic pastiche, is almost beyond understanding. (Surely someone could have told him while the ballet was still on the production line, that he was treading a diametrically opposed path from that taken by his collaborators ?)

The ballet was danced by its original cast, except for one or two minor changes. Nadia Nerina was, if anything, more staggering than before as Lise, giving the Donizetti bravura *pas de deux* with an astonshing technical aplomb. There is a sweet purity in this kind of dance perfection, it is like the exhilarating bird-like warbles of a great coloratura soprana. Perhaps it was my imagination but it appeared to me that her brief spell in Russia had given her an added attack. Her jumps had a fresh plastic quality and elasticity, while her feathery steel points fairly whirred.

David Blair was not at the very top of his form as her lover, Colas, which still means that he danced the part as well as anyone else you could think of. Both Alexander Grant and Stanley Holden have added to their performances of Alain and Widow Simone, and these are now two of the most rich and endearing comic characterisations ever to grace British ballet.

*La Fille* was followed by a moderate, yet hardly spectacular, performance of *Les Patineurs.* However, it was good to see the ballet again, and undoubtedly it makes a good travelling companion for *La Fille,* while this performance was notable for an excellent white *pas de deux* by Merle Park and Donald MacLeary.

For the rest of the season *La Fille Mal Gardée* was given without a running partner, certainly a debateable, and in some respects an unfortunate, decision. With both this and the new production of *Giselle,* performances have been finished at around 9.30 p.m., which seems a trifle early.

On the afternoon of March 25 Merle Park danced Lise in *La Fille,* partnered for the first time in England by Donald MacLeary. This same pair had their press night on April 10, when they showed a marked improvement, making a generally favourable impression. Park has, of course, been seen in the ballet before, and on this occasion she shone with a gentle warmth. Her dancing missed something of the sheer bravura the part calls for, yet it was firmly accented, and her acting had a sweet touch of humanity. She has notably improved her mime in the second act, although she still sometimes gives more an air of intelligent contrivance rather than artless spontaneity. Even so, she now has the measure of the part and gives a valid interpretation which will doubtless improve with time and experience. MacLeary's performance ran more or less parallel with his partner's. He was unable to buckle all the swashes demanded of the elegantly dashing Colas, and it must be admitted that he seemed to be dancing and partnering right up to the hilt of his ability. On the other hand his acting was youthful and far more uninhibited than usual, and he gave the part an ardent charm. His dancing however needs to be far crisper if he is to do full justice to the part's virtuoso possibilities. **C. B.**

## Absences, explained and not

THE performance on March 17 should have been notable for the return of Beriosova as La Favorita in *Veneziana.* Unfortunately this was not to be, and even more unfortunately Covent Garden saw no cause to explain the absence of Beriosova (a dancer for whom many of of the audience must have especially booked) other than by printing the name of her substitute on the night's programme. A poster of apology outside the theatre would not have come amiss in these circumstances. As it was, the evening's interest centred on the assumption by Ian Hamilton of Christopher Gable's rôle in *The Invitation,* Gable then being out of action with a strained back. Ever since his first appearance with the company, Hamilton has shown himself to be an interesting dancer, with a distinct flair for characterisation. He got through without mishap the rôle of the Young Cousin making his first exploratory forays into life and sex. His dancing and partnering were equally strong, while his acting was adequate. Nevertheless, his portrayal remained a slight disappointment, as he failed to become immersed in the rôle in the way of his predecessor. In a ballet such as this, I suspect one needs to forget all about acting, so that one can achieve the sense of identification with the character that is so necessary to fulfill the choreographer's intentions.

The absence of Gable rather ironically brought Donald Britton into *Les Deux Pigeons,* dancing the rôle of the young hero which he would have created had it not been for his own earlier spell of sick leave. As the part was originally made for him, his success should not have come as any surprise. His dancing was very vigorous indeed, and had a pleasing virility and breadth of movement. It was good to see this fine dancer restored to the form that had deserted him earlier in the season. However, although his conception of the rôle was more detailed and more varied it was at the same time less convincing than Gable's. He tended to over-stress the humour of the first scene and missed much of the lyric passion of the reconciliation *pas de deux.*

Britton first danced in *Les Deux Pigeons* on the afternoon of March 18, and made his Press début on March 29, when *Les Deux Pigeons* was given with a revival of MacMillan's *Danses Concertantes.* Carefully rehearsed, this scintillating plotless ballet to Stravinsky had in many ways an excellent performance. Doreen Wells gave an assured compact account of herself in Maryon Lane's original rôle, and she was elegantly partnered by Desmond Doyle. Audrey Farriss, Phyllis Spira and Robert Mead made an excellently sophisticated trio for the *pas de trois,* and Ian Hamilton and Adrian Grater danced with a similar *brio.* The weaknesses in this cast were the six blue girls in the *corps de ballet* who were rather ragged, and Brian Shaw dancing the original Britton rôle for the first time, looking hopelessly miscast and dourly

making the best of what was obviously a bad job.

On April 5 Lynn Seymour made her first appearance in the Lane rôle, dancing it with great vivacity and charm, as well as an intriguing undercurrent of mystery. What a surprising dancer she is! Even in such a part as this, which one might have thought out of her range, she was able to turn in a fascinating performance, full of a mischevious individuality. It was also a pleasure to welcome back Britton to his own rôle, in which to date he has been quite irreplaceable. **C. B.**

## O.U. BALLET CLUB

### Oxford Miscellany

THE Oxford University Ballet Club is a great deal more enterprising than when I was a boy. In my day we merely talked about ballet interminably and insulted the odd guest speaker, but now the Club actually organises performances, and moreover organises them extremely well.

Last year, in a programme which I unfortunately missed, the Club produced the first ever ballet by an undergraduate, Alan Beattie. This year, less ambitiously, it gave only work by London choreographers. Three of these were by John Broome.

The programme opened with the first performance of Broome's *Im Frühling,* described as "a lyrical dance suite" and danced to Schubert. Four girls and one boy in middle European costumes do a lot of coming and a lot of going, yet never really get anywhere. Broome's vocabulary seems unusually limited, and the barefooted Central European idiom in which he works has precious little left in it.

His *Songs and Dances of Death* had already been seen rather more than a year ago at the Sunday Ballet Club, but this was a slightly revised, and I would say definitely improved, version. Broome had tidied up some of the groupings, and has made the whole work dramatically more coherent. However, this visualisation of Mussorgsky songs is still heavy with the dimly perceived sprit of Jooss. There were, however, two stylish performances by Molly Kenny as the Young Girl and Jacinta Nadal (an ex-Jooss dancer) as the Mother, while Broome himself (always a good performer) danced impressively as Death.

The last Broome work on the programme was a dance-mime entitled *Adieu Pierrot,* and it proved to be *un morceau Marceau.* Uncertain in style and uneasy in execution, to me it had nothing to declare but its pretensions. Nevertheless, like the other two Broome works, it seemed very much to the taste of the largely undergraduate audience.

Giving variety to the programme was *A Suite of Spanish Dances* devised and produced by Elsa Brunelleschi. This was a pupil display, clean and decent so far as it went, but its young dancers still need to acquire greater command of the nuances of Spanish dancing. Charming, pretty and basically well trained as they were, these girls betrayed their pupil status with their eagerly Anglo-Saxon smiles, unyielding backs, and somewhat stiffly-held arms. However, they could take heart, and we could take pleasure, from the appearance of Juanita Brunel — a former Brunelleschi pupil and the only professional dancer among them — who danced a finely spirited *Seguiriyas.* The Suite was well arranged, but it was a pity that Miss Brunelleschi did not include some male students to have given it more balance.

The performance ended with the second edition of Leo Kharibian's *Figures,* first given by Sunday Ballet at the end of last year. Not quite so well danced as previously, and less effectively staged and lit, it nevertheless reaffirmed my earlier impression that Kharibian has an unusually good command of the American jazz-dance idiom. Outstanding among the dancers was the lovely Canadian/Japanese Naomi Kimura, Jean Deeks and the hard-worked Peter Godeno. It was good to hear Ron Grainer's inventive score again, but I could not help wishing that Kharibian had attempted something more demanding than a repeat of this admirably slick essay.

**C. B.**

**NEXT MONTH: Owing to lack of space the reviews of the Polish State Dance Company, Marcel Marceau and** The Sleeping Beauty **at Covent Garden have been held over until the next issue.**

# *Dance and Dancers.* . . . IN AMERICA

## THE N.Y. CITY SPRING SEASON

THE major social event in the New York City Ballet's Spring Season was the attendance of Mrs. John Kennedy, wife of the President, who was escorted by Adlai Stevenson, U.S. delegate to the United Nations. Although 500 persons stood behind the police barricades to watch the First Lady's entrance, and some 30 photographers stormed up and down the aisles during intervals taking flashlight pictures, the real significance of her visit was that it demonstrated that she and the President are going to take an active interest in America's performing arts. Mrs. Kennedy went back-stage after the performance to congratulate George Balanchine and the dancers of the company. She is reported to have said to the dancers, "Thank you so much. I really enjoyed it. See you again". The programme, which had been especially arranged to meet the known tastes of Mrs. Kennedy, included George Balanchine's continuingly ravishing *Liebeslieder Walzer* as well as his Glazunov *Pas de Dix* and the Bizet *Symphony in C.*

The distaff side of the ballet was particularly noteworthy this past season though the male wing, it must be added, has improved enormously over the past several seasons. Especially welcome was the return from maternity leave of the glowing and incandescent Allegra Kent, who moves like a dream. Melissa Hayden, who is soon to go on maternity leave, was dancing at the top of her form, even after her arduous between-season guest performance tour with Ruth Page's Chicago Opera Ballet. Patricia Wilde turned in a superb *Swan Lake,* though one wished that she might have been partnered by someone with more authority than Jonathan Watts. Diana Adams' lyric phrasing and innate musicality were notable throughout the entire season. The air-borne Edward Villella wins shout of approval for his technical feats but, more importantly, continues to grow as an artist as, for example, in his first attempt at the Jerome Robbins' version of *The Afternoon of a Faun.* Nicholas Magallanes has developed into the ideal romantic partner, especially for Violette Verdy, and their sections of *Liebeslieder Walzer* still remain among the most enchanting. Francisco Moncion, one of the pillars of the company and an outstanding dramatic dancer, has had far too little to do, but that little has been outstanding.

*Ivesiana,* which was first presented seven years ago, was revived in part, and again proved to be a very interesting work. Though two of the original sections were dropped and a third was somewhat restaged, the other three stood up admirably. Leaning on pure modern dance in a manner unlike anything else he has done before or since, this was a haunting and absorbing work, particularly in its use of the group as a massed figure of dancers. Viewing it now, one can see in retrospect the enormous influence this single Balanchine ballet played in the creation of the choreography for Jerome Robbins' Ballets: U.S.A. as far as composition, the shifting of figures and curious relationships are concerned. Though it leaves a general audience rather apathetic, *Ivesiana* is one of the most provocative works in the current repertoire.

## NIGHT JOURNEY ON FILM

SHORTLY before Martha Graham's New York season got under way at the 54th Street Theatre, there was an invitation preview for critics and the dance press at the Modern Museum of Art to view the screen version of Graham's *Night Journey.* Like its predecessors, *A Dancer's World* and *Appalachian Spring,* this is, indeed, a superb film, and everyone connected with it — B. de Rothschild, producer Nathan Kroll, director Alexander Hammid, photographer Stanley Meredith and, of course, Martha Graham and her dancers — should be justifiably proud. Certainly, one hopes that this production will be seen as widely as the now historic *A Dancer's World.*

*Night Journey,* which was first produced in New York in 1948, is, as British audiences already know, a re-telling of the Oedipus and Jocasta legend with a stunning score by William Schuman and settings by Isamu Noguchi. As in the transference of every truly choreographed dance work from the stage (unless it is photographed dead-on from the centre stalls) there is a change in emphasis, effect and overall unity. In this instance, though the chorus was photographed superbly, I missed the sweeping effect they make on stage, when they appear to blow across it like a furious tempest. Since, in a sense, the chorus is a comment on the major dramatic action, too, I felt that this was minimised in the film, but perhaps this is due to the vagaries of the medium itself. At other times, too, I had the feeling that both the director and the camera man distorted some of the effects that we are now accustomed to in the stage version by focusing their camera action on a nearby figure and letting the rest of dance go on in the background. Instead, one wishes that they had employed a more mobile camera on a turntable to get a sweeping effect of both the central figures and the chorus. As it stands, however, this film is a work of art in its own form and ranks among the four best dance films ever made. Interestingly enough, this work has never been one of my favourites in the Graham repertoire, yet, I must con-

fess, it came across with a new dimension that for me, at least, gives it even greater dramatic urgency.

Martha Graham looks magnificent although I felt her new black costume, especially designed for the film, sometimes hampered her movement and line because of its two long swinging panels. Someone, apparently, has advised Graham that one should underplay on the screen and, in consequence, there is not as much change in facial expression as one sees on stage. Curiously, too, the dynamic essence of her own movement appears to have been diminished for the film. Her partner, Bertram Ross, is nothing short of magnificent. He photographs like a Greek god and dances like one as well. Paul Taylor, who now dances the Seer, lacks the drive and force of the original creator of the rôle, Mark Ryder. The chorus, headed by Helen McGehee, dance as though possessed, and Robert Irving's conducting of the score is also noteworthy. Altogether, this film is a notable record and it indicates that the time is ripe now to film Martha Graham's masterwork, the full-length *Clytemnestra.*

## FRANKLIN QUITS WASHINGTON

IT was sad news indeed for the Washington Ballet, which up to now had thrived under the co-directorship of Frederic Franklin, to hear that this international dance figure has abruptly ceased further activities with this organisation. Explaining his reasons in an exclusive statement prepared for *Dance and Dancers,* Franklin states: "My decision to resign as co-director of the Washington Ballet came about because of a conflict of policy. Guided by my professional knowledge, it was, in my opinion, imperative that the number of performances be accelerated, which was well within the scope of the company, and to reach a professional plateau as soon as possible."

"This point of view was also shared by the eminent George Balanchine," continues Frederic Franklin, "who has been keenly interested in the growth of the company. Unfortunately, because of some of the personalities involved, this course was rejected. The company was on the threshold, with some fine dancers. It is lamentable that this policy could not have carried through so that the company would have emerged, as it should do now, to take its rightful place as the resident ballet of the nation's capital."

In the meantime, according to the dance world in New York, other companies, both here and abroad, seem to be especially eager to employ Frederic Franklin's numerous talents. And, according to out-of-town reports, his re-staging of George Balanchine's *Grand Pas — Glazounov,* sounds as though it may well be the major hit of American Ballet Theatre's forthcoming two-week season in New York.

## BALLET THEATRE'S N.Y. SEASON

IN its first New York appearances since its past Russian and recent American tours, American Ballet Theatre opened a two-week engagement at the Broadway Theatre, commencing April 24. The repertory of eighteen ballets, which includes three *grand pas de deux* and two New York premières — *Grand Pas—Glazounov,* a *pas de dix* from *Raymonda,* Act III, restaged by Frederic Franklin, as well as Dania Krupska's *Points on Jazz,* with a score by Dave Brubeck. The cast was headed by Maria Tallchief, formerly ballerina with the New York City Ballet,

NIGHT JOURNEY *FILMED: Martha Graham as Jocasta, Paul Taylor as the Seer, Bertram Ross as Oedipus, in the new film of Martha Graham's famous* Night Journey.

and Erik Bruhn, who flew from Denmark especially for this engagement. Other stars include Toni Lander, who made her first local appearance with this company; Lupe Serrano, John Kriza, Scott Douglas, Royes Fernandez, Ruth Ann Koesun and Glen Tetley. Kenneth Schermerhorn was Musical Director.

## DANCE MAGAZINE AWARDS

*DANCE MAGAZINE* presented its sixth annual series of awards at a reception held at the New York Athletic Club (any relationship to dance intended here?) on April 28. The awardees this season all seem to have been connected with international exchange, in one way or another, and they were, in alphabetical order, Merce Cunningham, Igor Moiseyev and Maria Tallchief.

Merce Cunningham was cited as a "Dance innovator whose visual concepts and performing language . . . have given European audiences a stimulating image of contemporary American dance." (Just when and where this took place unfortunately eludes this correspondent.) Maria Tallchief was hailed as a "Star with truly American flavour, whose qualities . . . enabled her to make a distinguished contribution to the cultural mission of American Ballet Theatre in Europe and Russia." (Oddly enough, no word here of Tallchief's prior and enormous contributions to the New York City Ballet.) Igor Moiseyev, whose company was enjoying a second sold-out season at the Met, was praised for having "moulded Russian folk material into a new and stirring theatrical form . . . tours of his unique company have helped to build a firmer bridge between the Soviet Union and the United States."

## MOISEYEV COMPANY RETURNS

TWO days after Martha Graham's season commenced, impresario Sol Hurok presented the Moiseyev Dance Company, from Moscow, in the first engagement of its second American tour. (This was part of the Cultural Exchange Programme between the U.S. and the Soviet Union.) This company, which is now celebrating its 25th anniversary, had a three-week season at the Met (starting on April 18, too late for coverage in this issue) before its cross-country tour which takes it to Washington, Philadelphia, Boston, Montreal, Toronto, Cleveland, Detroit, Chicago, Minneapolis, San Francisco, Berkley and Los Angeles. In addition, they return this month to play an additional six performances in New York at Madison Square Garden.

One highlight of this programme is an encore number, *Back to the Monkeys,* in which the company does a jazzy acrobatic number satirising Western youth and rock 'n' roll dancing. When Sol Hurok saw this social parody recently in Moscow, according to a report in the *New York Times,* he said, "It is time we put rock 'n' roll on the stage of the Metropolitan Opera House." Well, we shall see.

## GRAHAM OPENS SPRING SEASON

MARTHA GRAHAM and her Dance Company started a two-week engagement at the Fifty-Fourth Street Theatre on April 16, too late for review in this issue. Noteworthy was the fact that two nights later Graham darkened her theatre "in deference to our foreign visitors who are returning to the Met" (the Moiseyev troupe). Again, on April 24, the Graham Company gave no performance in order that the N.Y. daily press would be enabled to cover the return of American Ballet Theatre for its two-week run on Broadway.

On Opening Night, Martha Graham presented the World Première of *Visionary Recital,* in which she appeared and which had, as reported previously, a score by Robert Starer and a setting by Rouben Ter-Arutunian. *One More Gaudy Night,* which had its World Première on April 20, was a work for the full company, but without Graham, with music by Halim El-Dabh and its décor by Jean Rosenthal. Other works presented during this season included *Acrobats of God, Alcestis,* the

*(Photo Douglas Elston)*
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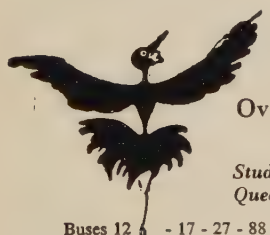

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*NALA NAJAN: This Indian dancer, together with a small group, made a highly successful début in New York recently. Photo: Marcus Blechman.*

THE FANTASTICKS: *Dancers in the new off-Broadway musical based on Rostand's play,* Les Romantiques, *which has proved to be one of the most successful musicals of the late winter season.*

monumental *Clytemnestra, Diversion of Angels, Embattled Garden, Night Journey* and *Seraphic Dialogue.* The special orchestra was conducted by Robert Irving and the company (as billed in Graham's inimitable way of featuring the men before the women) included Bertram Ross, Paul Taylor, Helen McGehee, Ethel Winter, Mary Hinkson, Linda Hodes, Matt Turney, David Wood, Richard Kuch, Dan Wagoner, Akiko Kanda, Miriam Cole, Lois Schlossberg, Ellen Graff, Nancy Stevens, Robert Powell, James Gardner, as well as Betty de Jong, Lynne Kothera, Priscilla Frank, Dudley Williams, Clive Thompson and Edward Thomas. This entire season will be reviewed at length in our June issue.

## THE FANASTICKS

AFTER the spate of mediocre musicals on Broadway this present season, it proved doubly delightful to finally view *The Fantasticks,* obviously the off-Broadway musical hit of this season. Freely based on Edmund Rostand's *Les Romantiques,* its book and lyrics are by Tom Jones and the music is by Harvey Schmidt. The entire cast numbers nine singing-dancing actors and their only accompaniment is a piano and harp, which prove just ideal. Though there are no real dance numbers, as such, the entire production, as directed by Ward Baker, seems truly choreographed in so far as speech, song and movement are integrated. In its own way, it is as fresh and beguiling as *Cranks* and, if it comes to London, as now looks fairly certain, it is more than likely that its success will be greater than that of some of the top-heavy musicals we have been exporting of late.

## NALA NAJAN AND COMPANY

NALA NAJAN and his Company presented a recent programme at the Y.M.-Y.W.H. as their début performance in the concert field and made what might be termed an exciting impression on a clamorous capacity audience. According to *Variety,* the weekly theatrical trade paper, Nala Najan is "a Hindu temple dancer born in the U.S. of Spanish-Russian parentage . . . (his) family name (is) Roberto de Burghos". Perhaps it is the Spanish blood in his background that accounts for the almost zapateado-like effect in the *Tarana* (Mnemonic Dance) with his ankle bells bouncing off further tonal sound effects. The programme was devised to display a wide variety of styles of Indian dance and, because Najan has spent several years in India since the time he was 15 years old, there was little question that his style was not completely authentic. Although one wished there had been more live music by the Indian orchestra rather than the use of recordings, it must be added that most of the costumes were sumptuous and two of the participating artists, Anila Sinha and Mohan Dev, were particularly noteworthy.

## NEW AWARD FOR MARKOVA

ONE of the most welcome sights of New York's hectic Spring dance season was the radiant appearance of Alicia Markova, who was in town to receive a citation awarded her by the Women's Division of the Albert Einstein College of Medicine, of Yeshiva University, Israel. At this seventh annual award luncheon, which was held in the Grand Ballroom of the Hotel Waldorf-Astoria on April 19, the following citation was bestowed upon her: "To Alicia Markova, Prima Ballerina Assoluta, this Spirit of Achievement Award is presented in recognition of the poetry and illumination of her interpretations which are her lasting contribution to the ballet."

## SUMMER AT JACOB'S PILLOW

TED SHAWN, Founder-Director of the Jacob's Pillow Dance Festival, announces that one of the highlights of this summer's season will be the two-week engagement, starting August 7, of Inge Sand and a group of ten young dancers from the Royal Danish Ballet. Also set, thus far, are Myra Kinch and Company, with Ted Shawn as Guest Star, in *A Waltz is a Waltz*; Nala Najan and Company, Carola Goya and Matteo, Samoan dancer Teokila A'sa, Pauline Koner, Norman Walker and Company, Jean Cebron, and Deborah Zall with Paul Berensen. Nel Roos, of Amsterdam, is to be Choreographer in Residence and Margaret Craske will give ballet instruction for a six-week period.

## LIMON'S PREMIERE AT JUILLIARD

ON the evenings of April 14 and 15, the Juilliard School of Music presented the off-Broadway World Première of a new dance work, *Performance,* with choreography by José Limon to variations on a theme of William Schuman by eight composers: Hugh Aitken, William Bergsma, Jacob Druckman, Vittorio Giannini, Norman Lloyd, Vincent Perschetti, Robert Starer and Hugo Weisgal.

**Arthur Todd.**

## THE SLEEPING BEAUTY

*continued from page 23*

Blue Birds and Anita Wirsch as the Lilac Fairy. The rôles of Aurora and Florimund were later danced by Anaya and Esteban Cerda, as well as a number of guest artists. The production apparently was similar to the Royal Ballet's version, although the Garland Waltz was danced by young girls from the Opera Ballet School, and Beriosov cut out the first part of the Vision Scene, so that it began with the entry of the Lilac Fairy.

Perhaps the most important (and certainly to judge from every account, the most spectacular) recent production of *The Sleeping Beauty* was that given by the International Ballet of the Marquis de Ceuvas at the Théatre des Champs-Elysées on October 25, 1960. This was originally mounted by Bronislava Nijinska, although for the final weeks of rehearsal Robert Helpmann was brought to Paris, and it was he who finally got it on to the stage. The décor and costumes were by the Marquis de Ceuvas's nephew, Raymundo de Larrain, and the first cast included Rosella Hightower as Aurora, Nicholas Polajenko as the Prince, Olga Adabache as Carabosse, Beatriz Consuelo and George Goviloff as the Blue Birds and Génia Melikova as the Lilac Fairy.

Most accounts of this production have so far suggested that it bears a strong similarity to the Royal Ballet version, but a close friend who knows the Covent Garden production well assures me that this is far from the truth. The choreography was described as being "produced by Helpmann after Petipa" but some of it is very probably Nijinska's.

In the Prologue solo variations are danced by only four fairies (including the Lilac Fairy) and also by the Lilac Fairy's Cavalier (Michel Nunes). In Act One most of the choreography for the Rose Adagio would be familiar to British audiences despite its few slight deviations, but the rest of the act, including of course the Garland Dance, is quite different. Act Two also varies completely from the Royal Ballet choreography. The Countess (Daphne Dale) has been given a solo on point, and the Prince also does a variation in the Hunting Scene, and yet another classical variation in the Vision Scene that follows. There is altogether much more dancing for the Prince in the Cuevas production, and in fact even Carabosse is put on point!

The last act is by and large the most like the Royal Ballet's. However, even here there are apparently marked differences. To the music used in England for the Florestan *pas de trois,* someone (Helpmann or Nijinska or both) has devised a *pas de cinq* entitled "Le Marchand et les Pierres Precieuses" for Le Marchand (André Prokovsky), L'Améthyste (Solange Golovina), Le Saphir (Margo Miklosy), L'Aigue-Marine (Carmen Mathe), and Le Rubis (Josette Gatineau). This is followed by Puss-in-Boots and the White Cat (very similar to the Royal Ballet choreography), and then a Chinese Dance from *Nutcracker,* leading on to the Blue Birds, who have choreography somewhat resembling the British version. Then comes the Three Ivans (led by Daniel Seillier), which sounds from description rather like the standard Nijinska version, and finally the *Adagio* of the *Grand Pas de Deux.* The variations for Aurora and the Prince in this act are omitted.

Now it has been announced that the Marquise is going to continue with the company, after the Marquis's recent tragic death, it is greatly to be hoped that some enterprising impresario will bring this production for an extended run in London — if possible with the four ballerinas who appeared as Aurora in Paris (Hightower, Liane Daydé, Nina Vyroubova, and Melikova) together with the "second-cast" Prince (Serge Golovine) and perhaps Yvette Chauviré for good measure! *(Continued next month)*

## LUISILLO AND SPANISH BALLET

*continued from page 17*

approaches to Zaragoza.

The programme ended with a typical flamenco tavern and *Bottillerias de los Faroles* brings on the usual mixture of flamenco songs and dances. Not quite so "usual" perhaps because again there are little incidents which knit it all together in a more dramatic form — the singing of Fina Vivo as a beautiful hostess dispensing manzanilla, the shoe-shine boy who gets caught up in the dance and the crippled flower-seller who momentarily discards his crutch to show that he can dance as well as the rest of them. There is a thread that keeps the scene building until the ultimate entrance of Luisillo and Teresa Amaya.

If what I have said has concentrated more on the production and choreography rather than the dancing, it is because I feel this to be Luisillo's unique contribution to Spanish dance history. The dancing, as always with his company, was immaculate — the *corps* has discipline, the sisters Maria and Fina Vivo have beauty and elegance plus charming singing voices, and the return of Teresa Amaya is to be welcomed. She has an added fire and authority since I last saw her. Yet I feel the one thing lacking is a female star in the company of a calibre equal to Luisillo himself. He talks about the possibility of Carmen Amaya joining him, which would bring us to more or less where we came in. Would the undoubted "Queen of the Gypsies" ever submit to the discipline of the environment that Luisillo has built up? If she did it would be a triumph for both of them, but then I think that as a producer Luisillo has such a sense of rightness that he would let her go her own way while still keeping her within bounds. It would certainly be a corrida worth watching and it seems that matador Luisillo can turn the head of Spanish dance in whatever direction he moves his muleta.

## Change of Publication Date

**WOULD readers please note that the publication date of** Dance and Dancers **has been changed from the 20th of each month to the 25th.**

THE June issue (on sale May 25) will contain pictures and articles about the Leningrad State Kirov Theatre Ballet. The new production of *Giselle* at Covent Garden. New works by Martha Graham in New York and many articles of topical interest.

# Ballet Dates

## THE ROYAL BALLET

**at the Royal Opera House Covent Garden**

**April**
**25** *Ondine* (Beriosova, MacLeary).
**27** *La Fille Mal Gardée* (Nerina, Blair).
**29** **(M)** *Giselle* (Beriosova, MacLeary).
**May**
**2** *Le Lac des Cygnes* (Nerina, Blair).
**4** *The Sleeping Beauty* (Page, Hynd).
**6** **(E)** *Le Lac des Cygnes* (Beriosova, MacLeary).
**8** *Coppélia* (Park, Gilpin).
**9** *The Sleeping Beauty* (Fonteyn, Somes, Gilpin).
**11** *Le Lac des Cygnes* (Nerina, Blair).
**13** **(M)** Royal Ballet School Matinée.
**13** **(E)** *The Sleeping Beauty* (Beriosova, MacLeary).
**16** *Le Baiser de la Fée, Les Sylphides, Antigone.*
**19** *Giselle* (Fonteyn, Somes).
**20** **(M)** *Coppélia* (Sibley, Gilpin).
**24** *Le Baiser de la Fée, Les Sylphides, Antigone.*
**27** **(M)** *Le Lac des Cygnes* (Page, Hynd).
**29** *Giselle* (Fonteyn, Somes).
**31** *Le Lac des Cygnes* (Nerina, Blair).
**June**
**2** *Giselle* (Linden, Gilpin).
**3** **(E)** *Le Lac des Cygnes* (Beriosova, Macleary).
**End of season**
**15** Leningrad.
**25** (approx.). The Bolshoi Theatre, The next Royal Ballet season at Covent Garden opens about September 11.

## THE LENINGRAD STATE KIROV BALLET

**at the Royal Opera House, Covent Garden**

**June**
**19** *The Stone Flower.*
**20** *The Stone Flower.*
**21** *The Stone Flower.*
**22** *The Stone Flower.*
**23** *The Sleeping Beauty.*
**24** **(M)** *The Sleeping Beauty.*
**24** **(E)** *The Sleeping Beauty.*
**26** *The Sleeping Beauty.*
**27** *Giselle.*
**28** *Giselle.*
**29** *Giselle.*
**30** *Swan Lake.*
**July**
**1** **(M)** *Swan Lake.*
**1** **(E)** *Swan Lake.*
**3** *Swan Lake.*
**4** Gala Programme *(Chopiniana, Taras Bulba, The Nutcracker, Shadows,* etc.).
**5** Gala Programme.
**6** *Giselle.*
**7** *Giselle.*
**8** **(M)** Gala Programme.
**8** **(E)** *The Stone Flower.*
**10** Gala Programme.
**11** *Swan Lake.*
**12** *Swan Lake.*
**14** *The Sleeping Beauty.*
**15** **(M)** *The Sleeping Beauty.*
**15** **(E)** *The Sleeping Beauty.*

## BALLET RAMBERT

**May**
**5, 6, 7** Quinero Theatre, Rome.
**9, 10** Carignano Theatre, Turin.
**14, 15** Communale Theatre, Genoa.
**17, 18** Communale Theatre, Bologna.
**June**
**12** King's Theatre, Southsea.
**19** The Theatre Royal, Brighton.
**July**
**17** The Sadler's Wells Theatre (2 weeks).

## LONDON'S FESTIVAL BALLET

**April**
**24** The Hippodrome, Bristol.
**May**
**1** The Alhambra Theatre, Bradford.
**8** The Pavilion, Bournemouth.
**15** King's Theatre, Southsea.
**27-31** Teatro San Carlo, Naples.
**June**
**5-11** Teatro del Opera, Rome.
**13, 14** Théâtre du Casino, Geneva.
**15-17** Théâtre Beaulieu, Lausanne.
**20-23** Teatro Communale, Florence.
**July**
**17-Sept. 16** The Royal Festival Hall, London.

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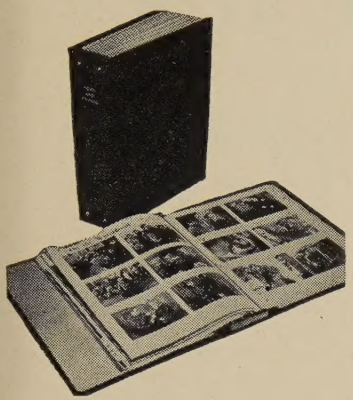

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